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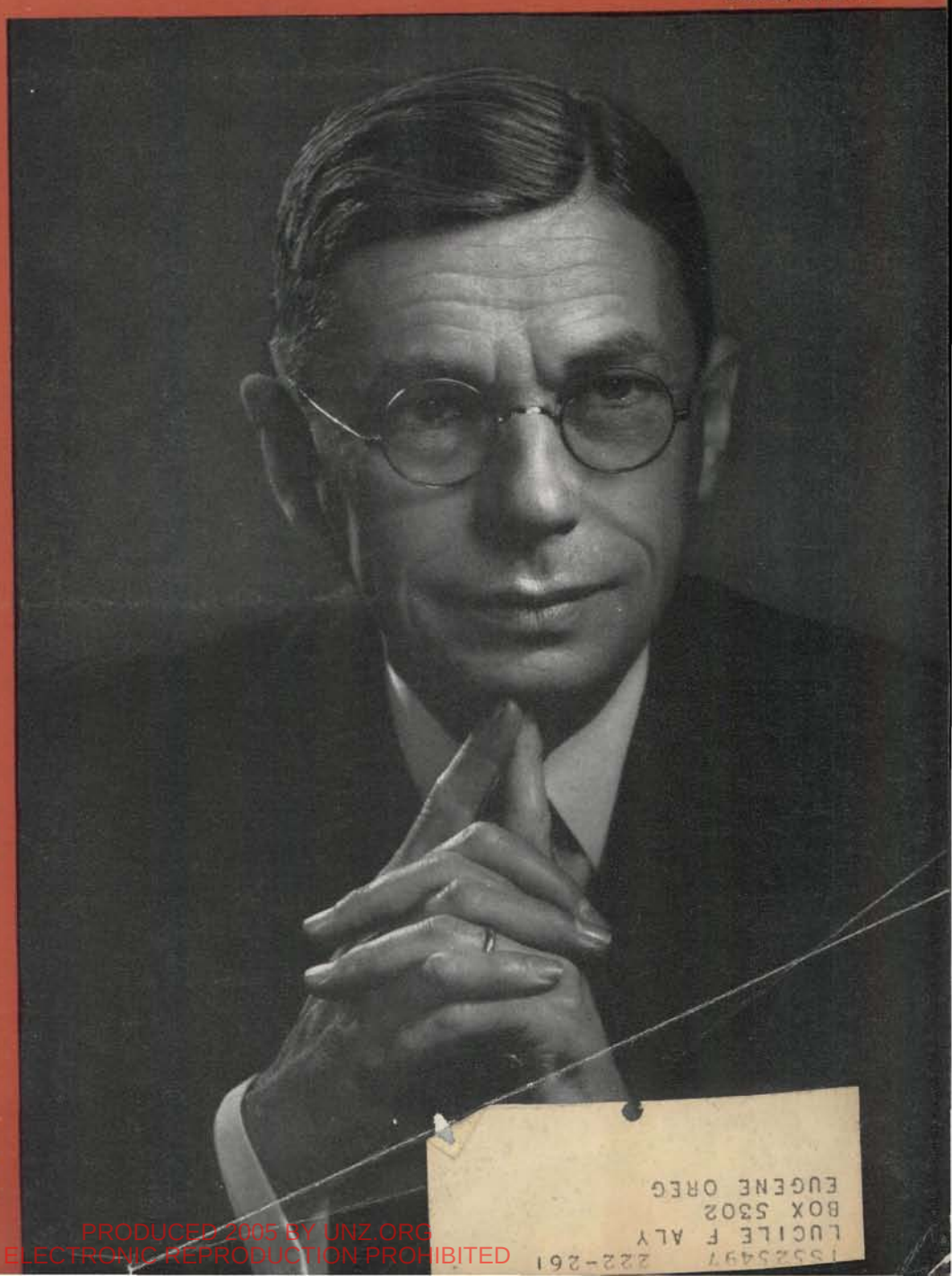

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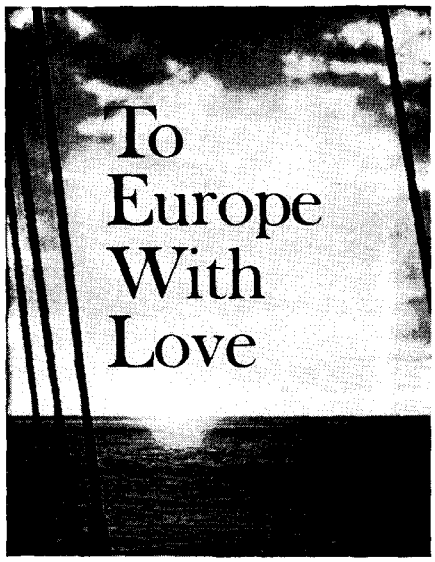

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The SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N.Y. Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Ray Goodman, Circulation Director; Bert Garmise, Circulation Consultant; Marion Urmy, Assistant to the Publisher. Subscription $7 a year. Member Audit Bureau of Circulations. Vol. XLIII, No. 42, October 15, 1960. Second-class postage paid at New York, New York, and at additional mailing offices. Indexed in the "Reader's Guide to Periodical Literature." © 1960 by Saturday Review, Inc. All rights reserved under Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article without permission is prohibited. Printed in the United States of America.

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Perspective/1960

By Theodore H. White

CAMPAIGN AND REALITY

PERHAPS never before, at this late stage of a national campaign, have all prophets, analysts, poll-takers, and principals been so completely in agreement—their agreement being that no American election of recent times has been so completely baffling, mysterious, and unpredictable.

That this should be so is a combination of two rare factors. The first is the compulsory irrelevance of both candidates as they address themselves to the key issue of the campaign; the second is the conjunction of this irrelevance with the extraordinary shift in power and legitimacy that will be established in America by January of 1961.

• • •

The Presidency is an office rarely won in open contest as it is to be won this year. It is an office whose descent, despite all the carnival trappings of campaigning, is hallowed by a legitimacy broken only three times in this century.

The nature of this legitimacy can be simply described: The office of the President is so close to that of high priest of our secular society that voters set for it standards different from those of all other contests. The President is elected to conduct affairs of history; thus the voters habitually seek their Presidents from among the men who have become familiar as figures on the national scene in Washington's temples of history. Ordinary men will not do. Legitimacy thus transfers power, irrespective of party labels, almost automatically from one man to another on the Washington scene unless some accident or total upheaval happens to intervene.

Thus only the Republican split of 1912 brough Wilson to power; legitimacy preserved him there, even though his was the minority party, for eight years. The postwar upheaval of 1920 brought in a twelve-year period of Republican legitimacy. The collapse of our economy brought in Roosevelt in 1932, and the legitimacy he established has persisted for nearly thirty years, through Truman and Eisenhower, both men his appointees, both endowed publicly with competence in matters of history.

• • •

Only accident, the deepest shaking of events, or a near cataclysm interrupts this succession of legitimacy; and such a cataclysm is in the making now, the first since 1932.

But the nature of this cataclysm is entirely different from that of 1932. Then it lay in an internal breakdown which was visible on every bread line and felt in every mortgaged farmstead, and which could be debated openly among Americans on the basis of commonly visible evidence, in a magnificent demonstration of wise, free, informed popular choice.

Today the shaping cataclysm lies in America's foreign affairs. Wherever one wanders this fall in the wake of the candidates, whenever one sifts through crowds listening with the same strange earnestness in Oregon or Virginia, Michigan or Iowa, New York or California, he finds the dominant concern the same: war or peace. "War, war, go away," the crowds seem to murmur, or, in Emmet Hughes's jingle, "Force be evil, Force be good, Force stay out of my neighborhood."

And it is this that makes the present epochal election so baffling and so unpredictable. For the crisis is apparent to all. Yet it is a crisis of slow erosion, with the evidence confusingly spread around the globe from the Congo to Laos, from Berlin to Cuba. And the tragedy, the inescapable tragedy, is that neither candidate can bring clarity of speech or utterance to the crisis because reality forbids it. No man who hopes to be elected President can responsibly discuss in public or propose in open speech either his plans or his solutions for our tangled affairs; by so doing he would reveal to restive adversary nations and sensitive client states those matters which, as President, he must handle by stealth, secrecy, and surprise.

It is obvious, for example, that our thinking about the United Nations must soon be revised. It is increasingly packed with half-finished nations, fully equal voting members in a rotten-borough General Assembly where Gabon (417,-

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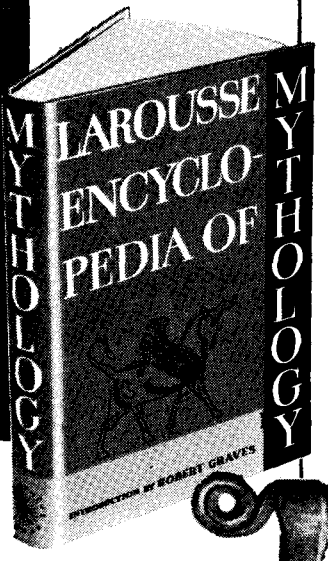

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000 inhabitants), Cyprus (549,000), and Iceland (169,000) vote on a par with nations several hundred times their size. Someone must blow the whistle soon. What is good in the U.N. —and what is good is vital to our security and world peace—can be preserved only by general charter revision. Yet no reasonable public discussion of this is presently possible without seeming to offer public comfort to Mr. Khrushchev.

Both candidates know, and their entourages will privately discuss, the need of revising our thinking on China. But neither can discuss a realistic China policy because open discussion would reveal our private planning to the Red Chinese with whom we must later negotiate.

It is obvious, further, that Mr. Khrushchev's present major difficulty with his Chinese ally gives us a maximum opportunity for negotiation with him. He is a man in a bind. This opportunity may be gone by next spring when the new President is ready to do business. But no new approach or hint of approach can be openly discussed, for any such approach requires secrecy and stealth to the uttermost degree.

One can run down the full list of America's problems overseas, the areas that sputter with threat of war—Africa, Cuba, Berlin—yet few or none can be discussed in an open election. Thus irrelevance becomes compulsory. Thus Mr. Nixon is reduced to saying that the crisis does not exist; and Mr. Kennedy insists that the crisis will naturally solve itself once America moves forward on the home front again. And the nation listens to both, aware that the danger is real, but baffled as to what either candidate proposes on this, the overriding issue.

• • •

Despite the quickening and strengthening of the Kennedy campaign in the past few weeks to a point where the magicians of poll-taking put him abreast of the Vice President, the advantages still lie with Nixon. In any blurred choice between the legitimate and the aspirant, the American people tend to choose the more legitimate, the more familiar figure. Thus Mr. Kennedy must either wait for events in the outer world to turn the American sense of peril in his favor in the next few weeks; or he must himself bring a clarity into matters at whatever risk, domestic or foreign, to make the crisis turn, in the popular mind, in his favor. Until he succeeds or fails in doing this, this epochal contest offers no clue as to its outcome to seer, prophet, mystic, or poll-taker.

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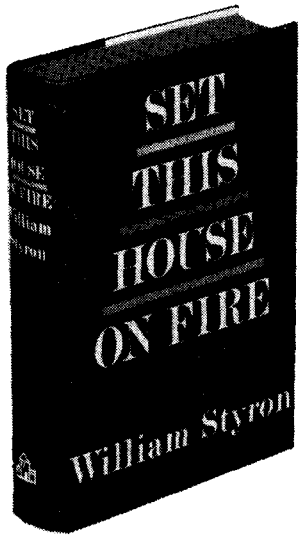

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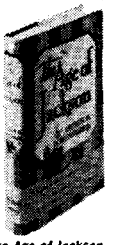

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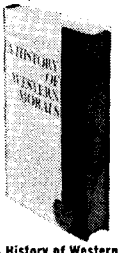

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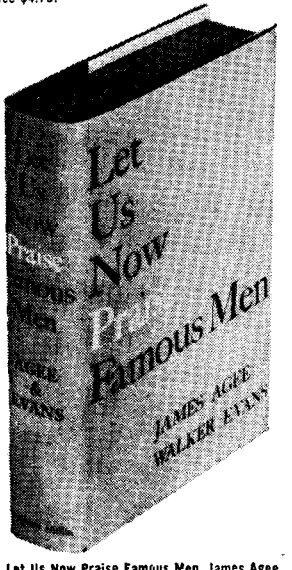

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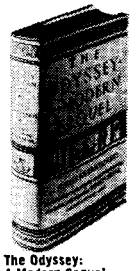

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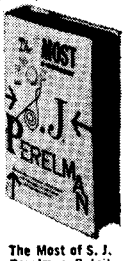

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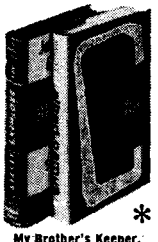

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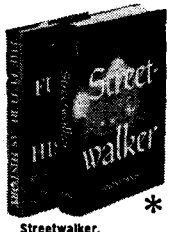

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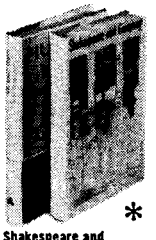

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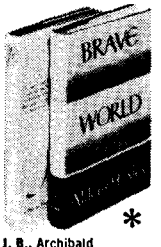

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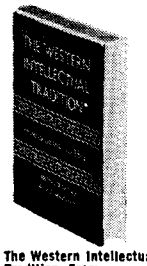

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THE PHOENIX NEST

Our Animal Friends

Edited by Martin Levin

WHITE BLACK WIDOW

I SUPPOSE it was only coincidence that on the very same day the Navy disclosed that sixty or more "springtails," or jumping fleas, had been found under some rocks in the Antarctic, I received through the mail, from a Mrs. Annie S. Purtle of Boothbay Harbor, Maine, the wilted carcass of a white black widow spider.

"Just thought you might want to write up my spider," said the letter accompanying the skeleton. "She was a Pet you might say in our home here for several weeks. I thought when I first spotted her behind the woodbox that she was a ghost but my neighbor's boy who was home from Bowdoin College for the weekend came and took a look at her and said what we had was a real albino black widow—a Rarity, in other words. He wanted to take her off our hands but I said nothing doing for I had become attached to her so I fed and watered her until last Friday right after dinner when she passed away. I wasn't fit for anything all next day."

I have returned the spider to Mrs. Purtle, explaining that it will not be possible for me to write it up, since I have learned from past experience that it is apparently impossible to place spider stories with editors. Cat, dog, monkey, parakeet, or bear stories, yes; reptile stories, perhaps; spiders, absolutely not. This, I think, is owing to squeamishness and lack of bravado, though the editors don't admit it. Fleas are just about as hard, and I dare say that if those springtails had been found in the U. S. the Navy would not have got so much space with its announcement. Anything Antarctic is news.

The last spider story I submitted was rejected by no fewer than eighteen leading publications. Here are some of the comments I received from editors about the piece:

"Every manuscript we receive is read by one or more of our editors."

"Can't think our readers — young brides—would take to this."

"Please forgive this impersonal reply."

"Please enclose stamped, self-addressed envelope with unsolicited manuscripts."

"This magazine does not use poetry."

"Too much on surface; no real depth of emotion. The spider must sin, suffer, and repent, otherwise no appeal to our readers. Sorry, and try us again."

"Fact pieces all staff-written here. Sorry. And haven't we seen this manuscript before?"

"Huge Wild Life inventory right now."

"Unsolicited material should always be accompanied by stamped, self-addressed envelope."

"All the spiders you portray here are rather unbelievable so we cannot care too much what happens to them."

"Mrs. Wrissom, through her husband, Dwight H. Wrissom, our publisher, has passed along the interesting spider story you gave her friend, Helene Dahl, in Nantucket last summer. We are extremely sorry that we cannot use it, but thank you nonetheless for giving us the opportunity of considering it. We hope you will be able to place it elsewhere. Do you do any non-fiction?"

"Come on now, Jacobs. Can't you take that advance we just sent you and get away somewhere, you and the wife, for a good rest?"

—And so you see how it is, don't you, Mrs. Purtle? Better luck next time!

—HAYES B. JACOBS.

• • •

PIGEONS

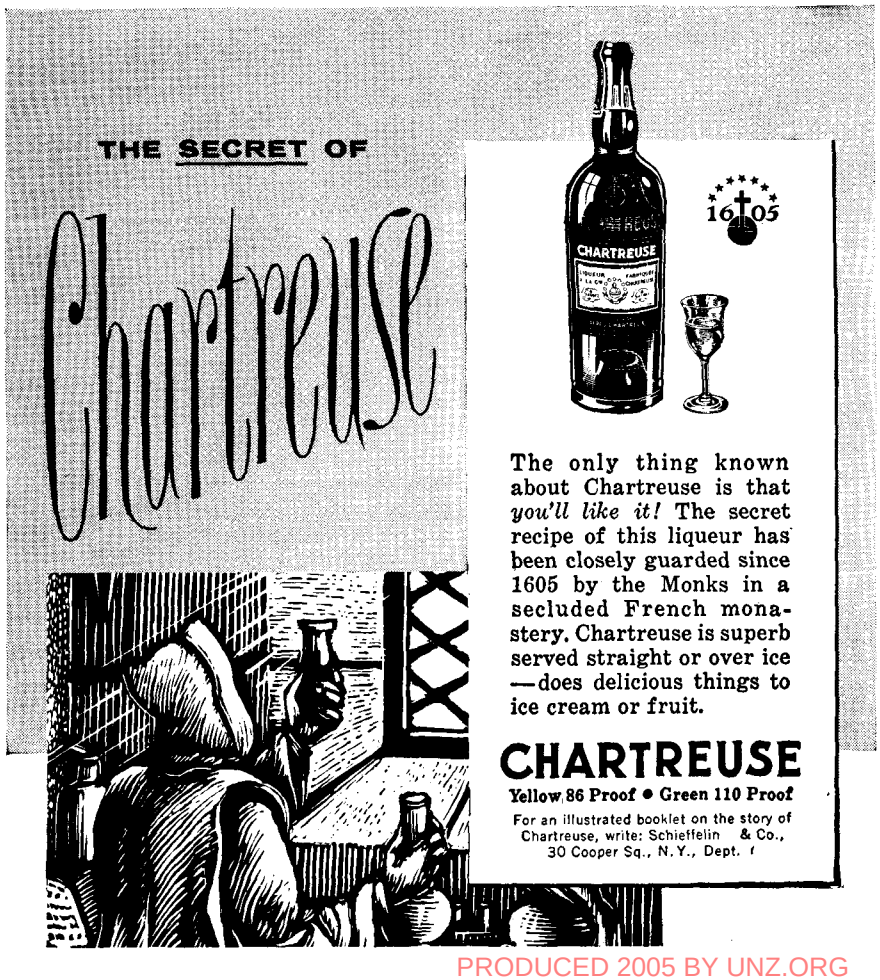
(Alas! is right, boy.)

PIGEONS must have been invented at about the time crazy old ladies started to save stale breadcrumbs. If any pigeons lived before then they must have been mighty skinny. Since they're here today, it must be assumed that they, too, are God's creatures but there doesn't seem to be any additional excuse for them. They walk clumsily, fly heavily, are an uninspiring color, and have mites. This causes many people to feel affection for them.

The Italian branch of the pigeon family lives in a piazza in Venice. There are thousands of them, and as they circle around annoying the people, tourists from New York City exclaim joyfully and take pictures in color.

When Italian nationals visit New York City, they do not take pictures of

(*Continued on page 77*)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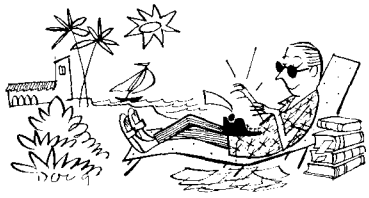
TRADE Winds

TWENTY-FIVE YEARS AGO in *Saturday Review,* George Stevens reviewed John O'Hara's "Butterfield 8" and said about the author: "It would be interesting to see what kind of novel he would write if he happened to meet some attractive people."

HAVING HAD fourteen books published since "The Foxes of Harrow," and all of them having been successful, Frank Yerby is in a position to do what he wants. He's lived in Spain for years, seldom comes to the States, has his



publisher send him tons of material for research, finishes a novel a year, and is married to a good-looking, intelligent, polyglot Madrileña with a journalism degree, who handles all the Yerby correspondence not in English.

Doing what he wants means writing what he wants and Yerby seems to think that "Gillian," which Dial will bring out next week, is different from anything he's written before. What's it about?

"Well," he told me, "it's set in Birmingham at the turn of the century, but it's not magnolias and moonlight, for it's built around the steel fortunes there. It's not a mystery because the murder is not mysterious. It's not a novel of suspense. Is it a psychological novel? I don't know. It's not really a novel about Birmingham, either. I guess it's a novel about a woman. You could say it's period, but not historical, and that it's utterly unlike anything I've ever done."

Well, we know what it isn't. Dial is starting off with 50,000 copies. That's the kind of novel it is.

RADIO AND TELEVISION announcer Mel Allen is what might be called a flagrant bachelor. His friends believe that at forty-seven years of age there's no chance he'll ever be married. When he walked into a restaurant with a beautiful girl on his arm, Tom Meany said:

"Here comes Mel Allen with the future Miss Jones."

IN LONDON, Kenyon J. Scudder, U. S. Delegate to the United Nations congress on the prevention of crime and the treatment of offenders, came up with this one:

Sing a song of TV
For the little ones:
Four-and-twenty jailbirds
Packing Tommy guns.

When the scene is finished
The blood is ankle-deep.
Wasn't that a pretty dish
To send the kids to sleep?

THE AUTHOR of "A Minnesota Doctor's Home Remedies for Common and Uncommon Ailments" (Prentice-Hall) is a Minnesota doctor, John E. Eichenlaub. His book covers a raft of subjects from stubbed toe to raw-egg shampoo, and offers cures for everything from sinus to strains and back again. As long as you have water, vinegar, rubbing alcohol, baking soda, salt, and a few basic materials like that, you can fix up any one of about 11,000 ailments.

Dr. Eichenlaub has had a perfectly decent medical career, Johns Hopkins and all that, and he is now teaching at the University of Minnesota, which permits him to see patients there in the afternoon, and to do his writing in the morning at home. He has had several books and more than 300 articles published. This is an admirable routine, and it occurred to me that the North Country physician-author might have hit upon some prescription for that common ailment known as writer's cramp. Afraid not. The closest he comes to it in the book is gout and motion sickness.

However, the doctor tells me, he has his own treatment. When he finds himself stymied, staring at the blank sheet of paper, he falls back on the reliable "refresher slouch." You sort of slump over the typewriter, being careful not to bump your head. For another occupational disease—how to concentrate on your writing with five children in the house—Dr. Eichenlaub uses another simple home remedy: ear plugs.

AT THE THIRTY-FIRST annual congress of the International PEN, the worldwide organization of writers, held in July in Brazil, the main theme was "An Interchange of Evaluations of the Cultures of East and West and of National and Universal Literature."

This was dealt with adequately by

(*Continued on page* 14)

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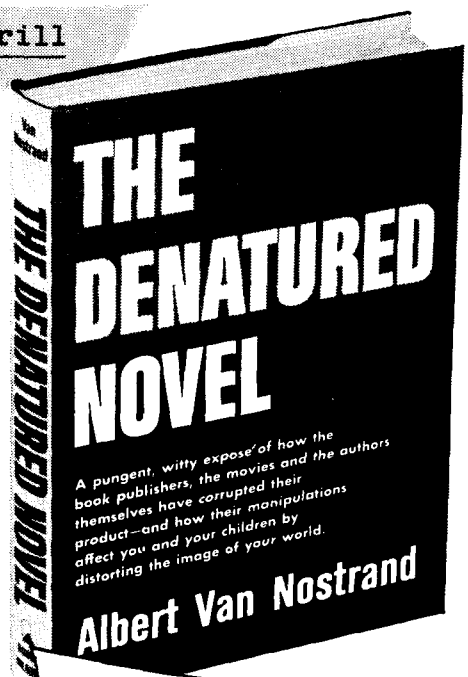
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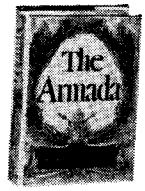

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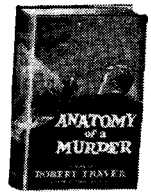

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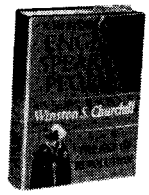

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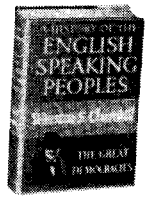

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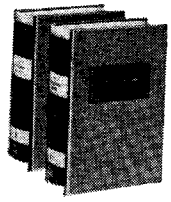

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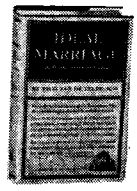

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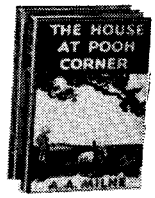

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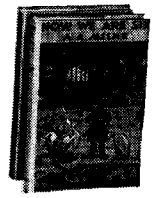

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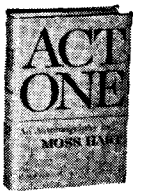

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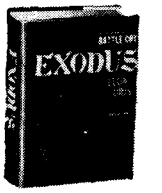

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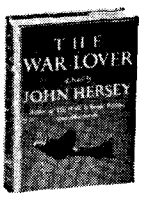

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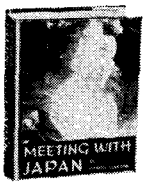

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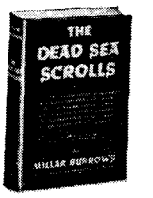

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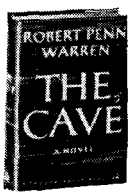

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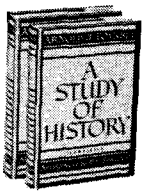

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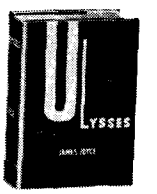

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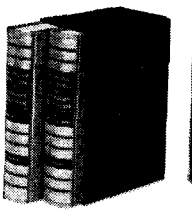

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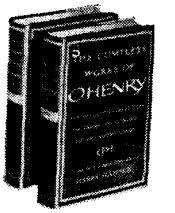

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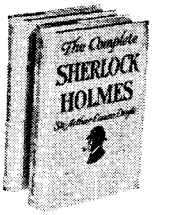

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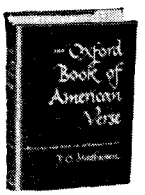

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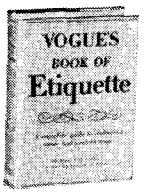

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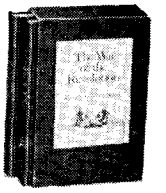

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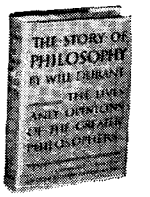

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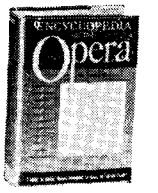

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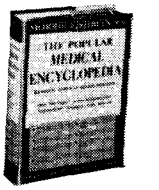

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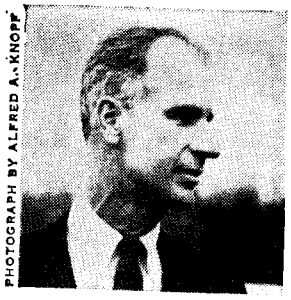
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Continued from page 9

the representatives from many countries, but an important feature of the meeting was the round of receptions, parties, and dinners where the writer-delegates who know each other only through their works meet and engage in dialogue that may or may not add to the sum of world culture.

John Brooks, who gave us this report, says that without interpreters the language barrier sometimes seems higher than usual. On one occasion Robie Macauley, of the United States delegation, engaged in a long, earnest, and odd conversation with a man he met at one of these affairs. Macauley, editor of the *Kenyon Review* in Gambier (Ohio), was doing his best to keep up with the conversation when he discovered that his new-found friend took him for the editor of the *Kenya Review* in Gambia (West Africa).

A DOCTOR FRIEND of Howard T. Worden's has developed a strong desire to write in his days of semi-retirement. He has engaged an agent who charges a fee for reading and giving professional help with an autobiography the doctor has "half-finished" at 40,000 words. Everything went along fine until a couple of weeks ago when the agent sent his report on Chapter 24.

"I'm beginning to think that fellow doesn't read my work very carefully," the doc complained to his friend Worden. "He said he thought it would help if I would put more life into the character Angelo, who appears in the book a lot. Now, you well know that Angelo is that medical-school skeleton I've had for over thirty years."

"PASSING THROUGH Bryant Park one noon recently," Murdock Pemberton wrote to *The New York Times*, "I saw a young man at an easel painting a scene of the park and skyline. A policeman came along, ordered the man to take down his canvas and quit his efforts. The painter sadly complied.

"At the same time (I read next day in *The Times*) a couple of thugs were robbing a diamond merchant a few blocks away. That's why I love New York?"

ON PAGE 342 of "Advise and Consent," Allen Drury made a boo-boo. Writing about Lafe Smith driving Brigham Anderson from his home in his car, Drury says he "gave them a wave, leaped in, turned on the ignition and started to back out with a dramatic roar; remembered this was a street where children lived, slowed his pace so abruptly it almost tossed his passenger into the dashboard. . . ."

Wirth Ferger, who pointed this out

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to me, says he is even more puzzled by the correction made in the later editions of the book. The language now reads, with our own emphasis added:

". . . slowed his pace so abruptly it almost tossed his passenger into the *back of the seat. . . .*"

THEY TELL ME that Ralph Martin is the busiest co-author of the year. In 1960 he has collaborated on such projects as these: he is co-author with Ed Plaut of Doubleday's "Front Runner, Dark Horse." He and Dick Harrity did Duell's "The Human Side of FDR" and "The Winston Churchill Story." The two of them also turned out "The Human Side of the Second World War" and "The Great Political Bandwagon."

Martin is also co-author of a TV script on Churchill, of an undescribed book-length project for the *Ladies Home Journal* and, with Larry Tajiri, of a play. And, last but not least, Mrs. Martin is expecting.

IDDZIES: John Cheever, Philip Roth, and James Baldwin will be the main speakers at *Esquire*'s third annual literary symposium, scheduled for October 20 through 22. The meetings will take turns at the University of California, Berkeley, at Stanford University, and at San Francisco State College. Subject: writing in America today. Anyone can go.

► Before he died, the operator of a filtering plant willed his brain to science. Scientists were sorry to hear of the man's death but they were overjoyed to get his brain. It was their first chance to see a filtering man's thinker.

► There's a Pratt School in Minneapolis and the *Tribune* there recently reported that the P.T.A. was busy organizing the Pratt Fall Festival.

► I like what the kid said who went over Niagara Falls this summer and wasn't hurt. As they pulled him out of the rapids below the 160-foot Horseshoe Falls, he gasped, "It was rough. I might have got killed."

—Jerome Beatty, Jr.

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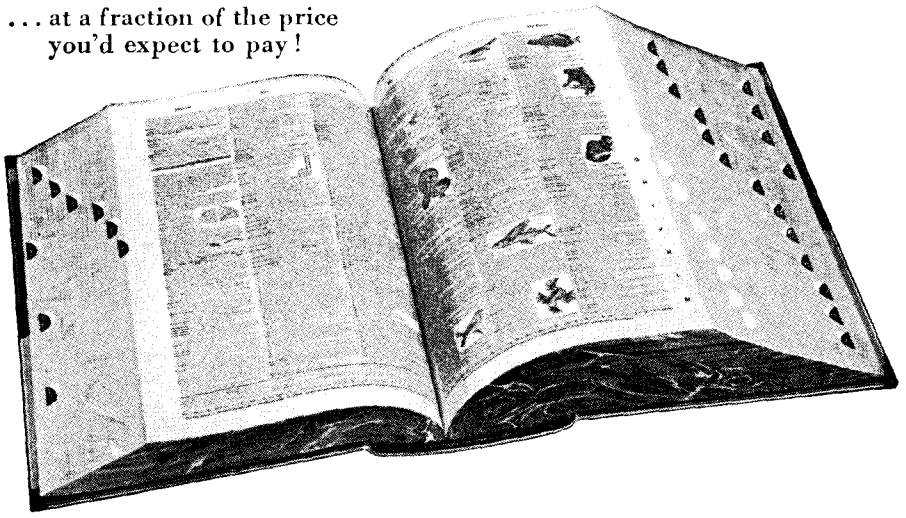

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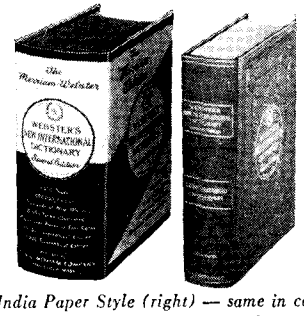

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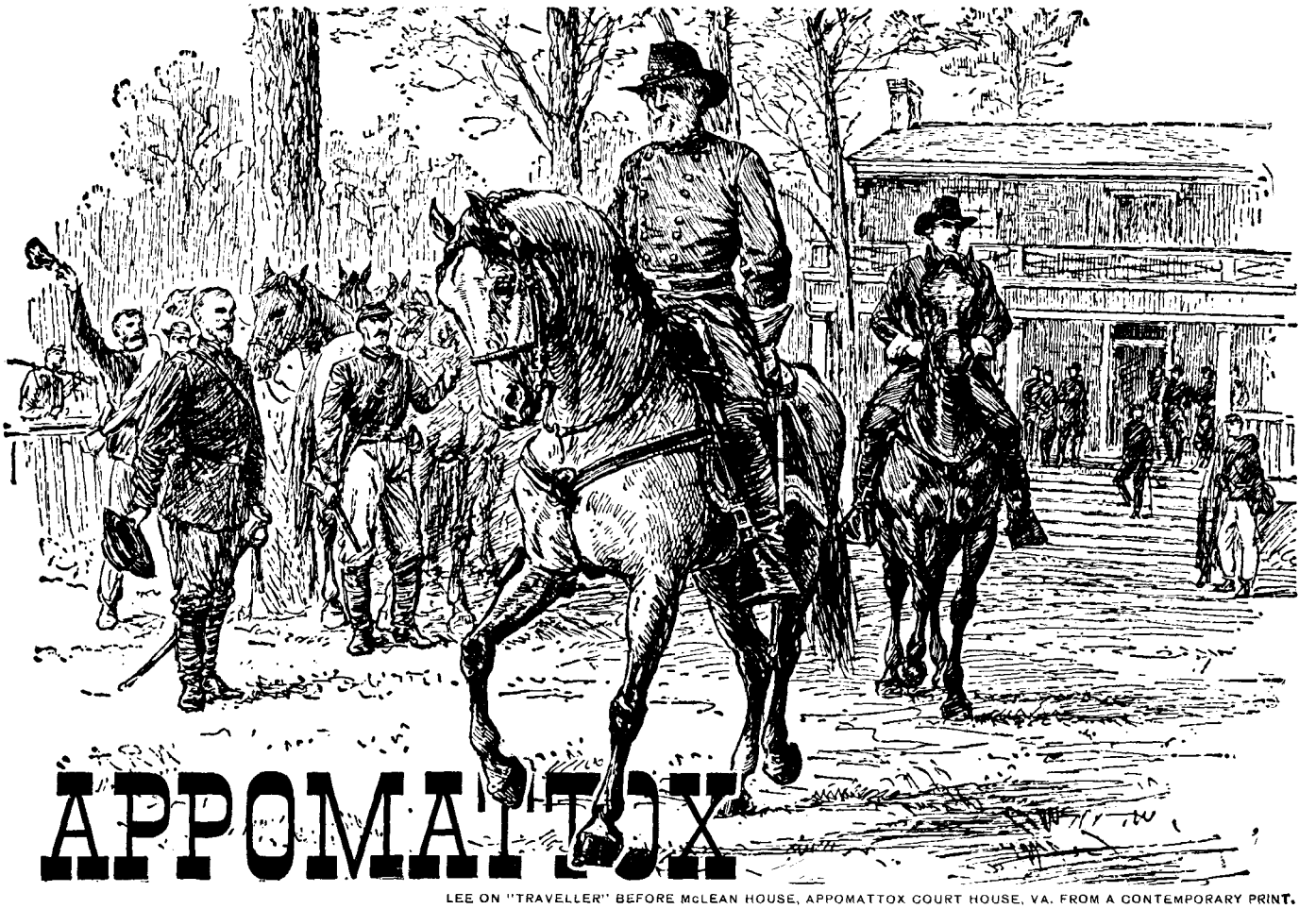

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A. Lincoln

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Famous names whisper at Appomattox Court House: Sheridan, Longstreet, Meade, Jackson. Awesome battles tug at your memory: Antietam, Chickamauga, Manassas, Shiloh.

But more to be remembered are the men: The Downeasters of the 20th Maine who held the Round Tops . . . A. P. Hill's lean veterans with their swinging route step . . . The Iron Brigade with the black slouch hats . . . Hood's fierce Texans, tenderly folding their heart-holding battleflags. They had fought as enemies. Now they shared their meagre rations, and their country's future, as brothers.

It is good to come to this National Historical Park where our differences were settled, and to ponder our history since that time. *Our nation now leads the world. Its ideals, painfully seen by the light of battlefield campfires a hundred years ago, are goals for mankind everywhere.*

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Saturday Review
OCTOBER 15, 1960

RUSSIA AND THE SUPERMAN MYTH

Scarcely had Premier Nikita S. Khrushchev arrived in New York for the current session of the U.N. General Assembly than he set to work. Trailing an army of newsmen, he sped the length of Manhattan for a well-publicized meeting with Fidel Castro, stood in shirtsleeves to deliver impromptu orations from his Park Avenue balcony, and plodded through a two-and-a-half-hour speech before U.N. delegates. Despite diplomatic setbacks, the Premier's mood was one of jaunty confidence. He wooed the uncommitted nations, extolled Soviet progress, and said his country was ready to launch a man into space—all as part of the Soviet bid for international leadership. William O. Douglas, Associate Justice of the U.S. Supreme Court, has seen the Soviet Union at first hand, and has taken soundings throughout Asia. He has assembled evidence to indicate that the Russians are not supermen—at least not yet.

By WILLIAM O. DOUGLAS

OUR OPINION of Russian prowess has swung from one extreme to the other. Once we were lulled into believing that Russia's only scientific and industrial skill resulted from the German scientists she had captured during World War II. Then, when Russia launched her first satellite and later reached the moon, some people became convinced that Russia had the supermen of science.

If we had been trained to read Russian, we could have known as early as the late Thirties that Soviet scientists were well on their way to harnessing nuclear energy and making other major scientific advances. But we wrote the Russians off as second-rate citizens in the worlds of science and industry.

The first Sputnik therefore brought a great awakening. And when Soviet scientists publicly predicted, almost to the minute, when their rocket would reach the moon, the realization of Soviet excellence in technology began to penetrate the minds of even the most steadfast doubters.

Sputnik and the later scientific successes of the Soviet regime have vastly increased Soviet prestige among people who want the benefits that flow from modern industrial plants. Russian satellites, with their faint electronic beeps, speak louder than any voice on Radio Moscow, directing potent propaganda to the underdeveloped nations of the world.

This propaganda has been reinforced by the great numbers of Russian engineers, scientists, and technicians who stand ready to go to any country that needs development. Many thousands of these experts, trained for service overseas, have learned some sixty languages and a variety of dialects to qualify for work in China, the Congo, Cuba, Ghana, Guinea, or any other country that wants to set out on a modern development program.

Such Soviet experts—and their counterparts from the Communist countries of Eastern Europe—are under orders. They cannot choose where they will go; they are assigned. They cannot bargain for air-conditioned houses in hot and desolate foreign lands, nor for frozen steaks or other delicacies to be flown regularly to them. Unlike their American counterparts, they have meager rations and few comforts. Soviet experts in the Middle East, for example, live pretty much as the local people do. Although the Soviets now have a standard of living far above that of any country in Asia, the Middle East, Africa, or South America, their experts who go abroad do not take their standard of living with them. Russians will be found in the hostels where the common traveler stays. This practice, and the fact that Russian travelers on official business almost always speak the local language, mean they can dissolve barriers that have too often kept the American community in a foreign city insulated from the ordinary people of the land.

DESPITE these advantages, however, the Soviets—and their Communist allies—are not nine feet tall. As propagandists, they are not irresistible. One reason is that Soviet experts on foreign assignments are closely policed by a commissar to prevent any of the delegation from becoming an ideological stray. This serves as a brake and tends to make the Soviet community in a foreign country somewhat aloof from the populace. It also makes Russians abroad extremely discreet.

All this has a direct bearing on the present conflict between the Communist and free worlds. If we of the West are to meet the Soviet challenge, we will soon have to flood the under-

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developed areas of the world with teachers, doctors, agricultural experts, engineers, and all the technicians needed to transform ancient agricultural societies into modern industrial-agricultural economies. And when we do, we will have a great advantage over the Soviets. For if Americans are properly trained in the language and culture of a foreign country, they can become vital parts of the communities to which they are assigned, not automatons who are herded and patrolled by political censors.

The Soviets make a serious blunder when they prophesy a world remade in their image. We in America are devotees of the private enterprise system. The capitalism we know is not the type Karl Marx inveighed against. Our business system has acquired a sense of public consciousness, partly voluntarily, partly by law. Its results are manifested in benefits to the communities where it exists, in wages to workers, in taxes, in dividends to investors. It required security against invasions and bombardments to develop this plant of ours. We were long isolated; the British navy patrolled the oceans; no armies were crashing our barriers or tramping across our lands. We therefore were free to put our wealth into factories. Asia, on the other hand, had a different experience. She never knew security. Armies were always invading. Wealth was secure only if it was in the form of land that armies could march over but not take, or in the form of jewels that a woman could hide in her clothing and take out of the country on a camel. The building of industrial plants was not encouraged. Moreover, the plants that were built—mostly by the colonial powers which ruled Asia—were sweatshops. They were exploitive species of capitalism that provided few benefits for the workers or for the communities because the earnings were sent to foreign capitals.

THESE are some of the reasons why Asia, in its development, has adhered more closely to the socialist tradition than America has. Yet the American conservative press has looked on socialists with suspicion, often saying that the socialist was only one step away from the Communist. Though Asian socialists have been thoroughly democratic in their ideology, the litmus test which some of our foreign-service people as well as our newspapers have used has been whether they were for free enterprise. And so the desire to have the Asian world emerge in the mold of American free enterprise has conditioned many of our reactions to Asians during the last decade or two. This has been one cause of the deterioration in our relations with these socialist societies.

In its attempt to achieve a world recast in the Soviet image, Moscow, like Peking, trains citizens of each foreign country in the art of revolution. Local Communist parties never campaign on the merits of Communism; they merely seek to capitalize on the discontents that exist. But the free press has more and more frequently disclosed their hands and discredited them. The brief regime they managed in Kerala, one of India's states, made clear to Indians how the Communists use chaos and riots as political weapons, and the tactics of the Communist Chinese along the Indian border underline that impression. The desire to make each nation a Soviet or Chinese satellite alienates people. Yugoslavia, for example, saw the trend and broke out of the vise. The Yugoslav example has had profound effect beyond her borders.

Russia's attempts to spread Communism have occasionally had bizarre results. Russia has loaned money for the construction of many projects in Afghanistan. (Soviet aid has no charity in it; Russia usually extends help either through trade agreements or through loans at 2½ per cent interest.) One Afghan project financed by Russian loans was a cluster of silos, flour mills, and bakeries. The visitor to Afghanistan can still see them standing in splendor in the countryside. They were built to produce bread in loaves such as the Russians like. But the Afghans do not like bread in loaves. Their bread is unleavened and baked in thin sheets, which they tear into small pieces and use to pick up meat and vegetables from their plates. So when the Russian bread from the new Afghan bakeries reached the market, no one would buy it. The output of the new bakeries was fed to the Afghan army.

Such Soviet miscalculations have often had serious repercussions. The problem of rice in Southeast Asia provides an illustration. In Burma, the largest rice exporter in the world, rice is a state monopoly, and the government depends on a good price for its rice to help finance its operations. When America adopted the policy of dumping rice in Southeast Asia at prices that were only a fraction of the Burmese price, the Burmese resented this. Russia, seeing a chance to enhance Soviet prestige, made an attractive offer for all Burma's rice. Russia was to pay in cement, which Burma badly needed in her construction projects. The cement was promptly delivered by Russia. But the joker in the scheme was the monsoon. The cement was placed on docks where there were no storage facilities. When the rains came, it was ruined.

Russian trade, as these instances suggest, is not without ulterior motives. The Soviets sometimes use trade as a weapon to bring countries to their knees. They—and their Eastern European satellites—built Finnish trade up to a point so dangerous that they could almost strangle that small country. The Soviets also used trade strangulation tactics against Yugoslavia in 1954. Then, after wooing the Yugoslavs and promising them great dividends from Soviet trade, Moscow once more turned off the spigot. Recently she has used the same tactics against Iceland. But these tactics are so bold, so crude, that a clear message is being telegraphed to all nations that cherish their independence: the Soviets do not give something for nothing. Every economic favor has its political price.

WHEN Soviet Russia wants to achieve excellence, it can quickly arrange it by giving priority to such projects as the Sputnik and the later satellites. But the average quality of industrial goods is low. Soviet planes, though adequate, do not have the margin of safety that we insist upon for our own. American private enterprise provides the element of competition which the socialist state of Russia lacks. In the socialist state, adequacy, rather than excellence, tends to be the test of a product. Factories compete; but their competition for acceptance by consumers is not as severe as in the United States. Inferior products may satisfy demands where people, long deprived of certain commodities, have strong appetites for them. Red China, for example, is today flooding some Asian markets with fountain pens that sell for fifteen cents. The fact that they leave an ink spot on the shirt is at this stage not too important. But when the investment is a million times fifteen cents, quality makes a difference. Once, when Egypt gave the Hungarians an order for fifty-eight diesel locomotives, the motors of the first twenty delivered burned out. Egypt cancelled the balance of the order and placed a new one with General Electric. Another time Egypt ordered four cargo ships from Poland. When two developed serious engine problems, they were replaced by two cargo ships built in West Germany.

The Soviets are great copyists, not recognizing patents or copyrights issued in other countries. It is interesting to study some of their copying. The jeeps they copy are quite good, as are other automotive items. But

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Russia copies indiscriminately. Cinerama is one example. Russia now boasts that she has it. And she has. She copied it from us—and she carefully copied its "bugs" as well as its good features.

The suppression by the Communist regimes of free speech, free art, free literature, and religion does not often have much impact on the masses in other lands. Illiteracy is still so high in many nations as to put the people beyond the reach of editors and authors. But the intelligentsia of each country is getting a clearer view of Communist standards and attitudes. They are asking, for example, "How can the Communists explain the Pasternak episode?" In Poland skepticism of the Soviet regime can be seen with particular clarity. Although Poland is Communist-controlled, the intellectuals go the way of individuals, not collectivists. They continue being good Catholics; they continue to effervesce about nationalism and Polish culture, not about Communism.

This is of course not what Gomulka and Khrushchev want. But what would be the price for stamping out these dissident views? The role of the Communist censor becomes more and more difficult. He knows that there is the tribunal of world opinion, before which there is an ultimate accounting. Russia has Hungary to live down. And Red China has Tibet to erase from memory. Red China's Tibetan venture has had vast repercussions throughout the Buddhist and Hindu worlds. Asia knows from the lips of Tibetan refugees that the Red Chinese army descended on that country with empty rice bowls and machine guns. They were locusts who devoured much of the food in a land where it is scarce; they were quick to liquidate dissidents. When this news reached the world, Red China lost face in Asia. She also lost face, and suffered her first political defeat on the world stage, when India accepted the Dalai Lama as a refugee. That defeat led to retaliation against India in a series of border raids. Thus China's Tibetan error grows larger and larger.

Tibet and the Indian border incidents in the East, like Hungary in the West, have become symbols of the intolerance of Communism. These are clear political defeats for the Communists, and other repercussions are so deep that the consequences will not be fully known for years.

Russia does not have a Good Neighbor Policy. The Russian people themselves are hearty, friendly, and outgoing, but Russia's official attitude toward her neighbors is one of bullying and arrogance. A case in point occurred in the summer of 1959, when Russia was negotiating with Iran about economic help and trade agreements. The Baghdad Pact came up for discussion. The Soviets threatened to send loaded missiles toward Teheran unless the Iranian Government withdrew from the Baghdad Pact and knuckled under to the Soviet demands. A nation that uses these tactics to influence people is not nine feet tall.

In the years ahead Soviet competition will be severe. Khrushchev is probably a better Communist than Stalin. For he is the evangelist *par excellence*. He has an established, viable Soviet system to advertise, and an industrial output to support his overseas plans. He can offer competition with the West where Stalin was only placing heavier yokes on the people to produce the plant that now gives Khrushchev his political strength. But the Communists are not predestined to win.

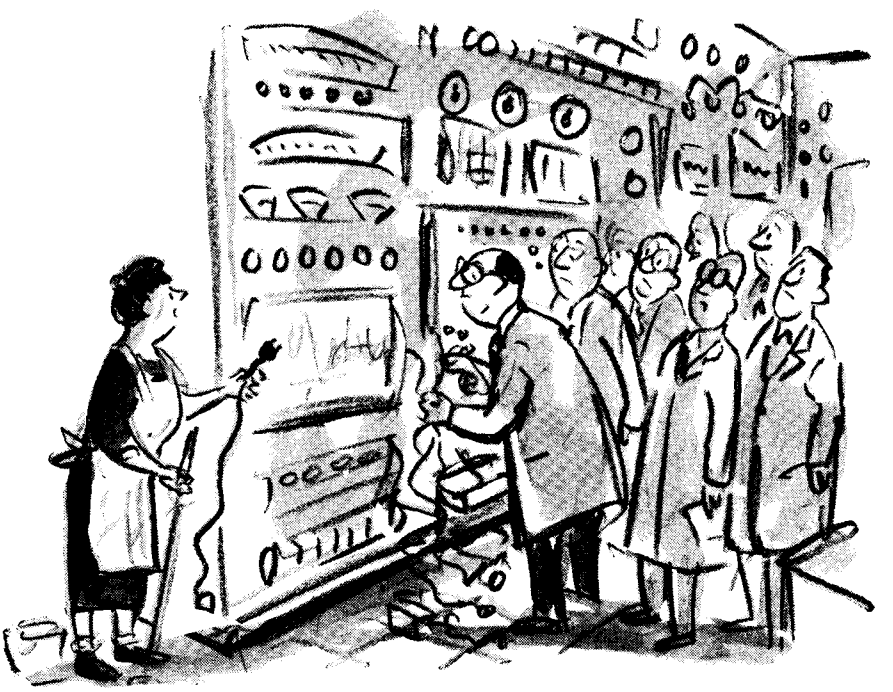
IT is to Russia's interest, as to ours, that there be no nuclear war. But the absence of the holocaust will not mean peace. We face in the years ahead severer competition than we have ever known. We cannot win it with our bombs nor with our bountiful bequests. It will take a restatement of our aims and a vast revision of our programs. It will demand leadership that inspires peoples of all races the world over. The Soviets are ready to send tens of thousands of experts abroad on reconstruction work. To a degree Red China is also ready. The next few years will see these experts appearing in large numbers on all continents. They will come bearing food and medicines and plans for factories. The United States, on the other hand, scarcely has even the blueprints for the programs necessary to meet this competition. We must start at once and match every Soviet technician or teacher with one from our country.

We have been slow in starting. The witch-hunts of the Fifties handicapped us in innumerable ways. It narrowed our vision, lowered our tolerance, lessened our creative impulses. That spiritual ordeal—coupled with a mounting standard of living—made us indolent. We became insensitive to injustices and complacent of wrongdoing.

We cannot glorify Little Rock, anti-Semitism, supremacy of the police, downgrading of education at home, and at the same time be strong abroad. We are the same people in Guinea as we are in Boston. We cannot be leaders of people abroad unless we honor at home the democratic ideal in race relations, in labor relations, in community development.

The contest between Communism and democracy is a contest of ideas. The rewards will go to those who, by example as well as by words, set the standards for the world's masses. We have too often assumed that we can save the situation by filling the skies

(*Continued on page 78*)



"Is this your trouble?"

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The Literary Dissenters

By Granville Hicks

WHILE he was serving as cultural attaché at the American Embassy in London, Professor Carl Bode of the University of Maryland organized a series of lectures, now published as **"The Young Rebel in American Literature"** (Praeger, hardbound, $3.50; paperback, $1.50). His purpose was to demonstrate to a British audience "that there is a vigorous American tradition of nonconformity, of dissent and criticism." He called on four Americans in England on Fulbright appointments and on two English students of American literature.

The seven writers discussed are Thoreau, Whitman, Lewis, Fitzgerald, Mencken, Steinbeck, and Faulkner—not quite the list one might have expected. Partly because of the erratic choice of subjects, and partly because of the diverse ways in which the subjects are treated, the lectures may not have given their audiences an adequate impression of the tradition of rebellion in American literature, but the volume does point to one significant conclusion.

Bode opens with Thoreau, and his discussion is sound in a rather elementary fashion. Thoreau was consistent in his rejection of materialism, the materialism of the poor as well as that of the rich, and, as everyone knows, he practised what he preached. His rebellion, as Bode makes clear, was of the purest sort.

Whitman, as David Daiches sees him, is a different matter. Daiches passes over the more obvious aspects of Whitman's rebelliousness to concentrate on the revolutionary force of his literary innovations.

> It seems to me [Daiches writes] that his main objective was to come to terms with the nature of identity, the nature of personality; to explore new ways of relating a full relish of personal identity with a full savoring of life existing in the teeming world around him, whether of other people or of nature . . . What he won for the future in this rebellion was a new way of relating loneliness to love, the great perennial problem of modern literature.

Daiches argues his point persuasively, but he is talking about rebellion of a rather special kind, as becomes clear when he compares Whitman's innovations with T. S. Eliot's.

Geoffrey Moore begins by calling Sinclair Lewis a second-rate novelist, and, though he softens in the end towards Lewis the man, he is sparing in his praise of the books. Lewis was a rebel, Moore thinks, but a rebel with too many causes, striking out wildly at whatever annoyed him. He had little interest in general principles, and there was no consistency in him.

It would be hard to make a case for Scott Fitzgerald as a rebel, and Walter Bezanson does not really try. He was spokesman for a generation that was in revolt against Victorianism, but he was simply riding the tide. "Fitzgerald," Bezanson sums up, "was perfectly conservative, it seems to me, in his social attitudes; or rather he was not a social thinker at all in the harder sense of that term." In the early Twenties he looked like a rebel, but that was an accident of history.

H. L. Mencken, according to Lewis Leary, was another writer who looked like a rebel but really wasn't one. He was, Leary holds, superficial, derivative, and hopelessly inconsistent. Leary finds two things in Mencken to admire: "his championship of the right of any author to freedom of honest expression and his vitalizing effect, as writer and as lexicographer, on the American language." But as a rebel Mencken seems to him a rather shoddy figure.

R. W. B. Lewis makes no larger claims for John Steinbeck than his predecessor make for Lewis, Fitzgerald, and Mencken. "There is a sense of promise unfulfilled in Steinbeck's writing over the past decade and a half," he says. "His career is something of a casualty." Part of Steinbeck's difficulty, according to Lewis, who appears to be writing from an orthodox Christian point of view, grows out of his failure to understand the nature of sin, as a consequence of which his rebellion bogs down in Emersonian optimism. He does find some ground for hope in Steinbeck's new awareness of the importance of the individual.

Finally, Carlos Baker takes a line of his own: instead of discussing Faulkner as a rebel, he discusses his rebellious characters. These he divides into two categories—the savers and the sinners, the doomed and the damned. In the latter class he places Jason Compson, Joe Christmas, and Temple Drake; in the former, the young convict of "The Wild Palms," Chuck Mallison, Nancy Mannigoe, and the corporal in "A Fable." This is a penetrating analysis, but it seems a long way from the purpose of the lectures.

Two of the contributors suggest other writers who might have been considered. Lewis Leary names Emerson, Melville, Santayana, and Pound. Carlos Baker speaks of Emerson, Jones Very, John Brown, Henry George, John Reed, and Vachel Lindsay. One also thinks of Mark Twain, John Jay Chapman, Jack London, Upton Sinclair, John Dos Passos, Edmund Wilson, and many others.

No matter what names you selected, however, you would not find a consistent, homogeneous tradition of rebellion in America. The point becomes clear if you look at Albert Camus's "The Rebel." Camus begins by discussing Sade, Dostoevsky, and Nietzsche, and then examines the terrorists of the French Revolution, the Russian nihilists, Fascism, Marxism, and Leninism. Each of the rebels he discusses sought to push his rebellion to its logical extreme, rooting out every inconsistency.

OF this kind of ruthlessly logical rebellion we have never had much in the United States; Thoreau, perhaps, comes as close to it as anyone. Our typical rebel has been spurred into action by the perception of particular evils, which he has proceeded to attack. Rarely has he tried to explore the implications of his indignation. Rarely has he created for himself, as the European radical has so commonly done, a philosophy of rebellion. He has been inconsistent, and sometimes, as Mark Twain did, he has boasted of his inconsistency. Even when American rebels have adopted a European radicalism, as not a few did in the Thirties, their allegiance has usually been wavering and of short duration.

And there is something to be said for the American style of rebellion. Certainly the story Camus tells in "The Rebel" displays the perils of what Arthur Koestler calls "consequent logic." The confusions of a Lewis or a Mencken are less dangerous than the consistency of a Netchaiev or a Kaliayev. Moreover, the habit of speaking out spontaneously against abuses—which has been characteristically American and still is in spite of all the talk about conformity—gets results. The millennium is not attained, but some evils are eliminated or at least alleviated.

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BOOK OF THE WEEK

Other Voices of Silence

"The Metamorphosis of the Gods," by André Malraux; *translated by Stuart Gilbert (Doubleday. 400 pp. $20), examines man's changing relation to the sacred arts. Director of the Worcester, Mass., Art Museum, Daniel Catton Rich has written numerous art studies.*

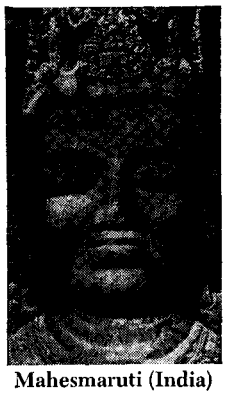
By Daniel Catton Rich

THIS is Malraux's first book to be translated into English since the tremendous success of "The Voices of Silence" (1953.) Looking back seven years, it is a little hard to see why that study of "Man and his Art" was such a smash hit. Long and difficult, perhaps it was not so much read as picked up and dipped into. Its startling reproductions gave it the glamour of a picture book, and Malraux himself supplied plenty of glamour, a revolutionary turned Gaullist who had written two of the strongest novels of our day. The new volume will be easier to pick up. It weighs only two and one-half pounds. ("Voices" tipped the scales at four.) In it readers will recognize many of the same ideas and some of the same plates as in Malraux's earlier works.

"The Metamorphosis of the Gods" is the first of a new series of essays which might be called "studies in transformation." Some of it appeared in "The Psychology of Art" and was reworked into "Voices" under the title "The Metamorphoses of Apollo." Other revisions and many additions took place in "Le musée imaginaire de la sculpture mondiale" (1953-54), whose three volumes remain untranslated. Now what might be called "the best of Malraux" on this subject has been completely reorganized and expanded into his most coherent study so far. We should not be disturbed that he is constantly revising his texts and extending theories to cover new facets of art. This in itself is a type of "transformation," wholly typical.

The present theme is man's changing relation to the sacred arts. For thousands of years "the major aim of all artistic creation . . . was to reveal or uphold the forms of Truth." By "Truth" Malraux means the supreme Truth which lies behind "appearance" and the style, accompanying it, unreal and hieratic. But things began to change with the Greeks. Greek art isolated and manifested a "divine," not a "sacred" element, and soon enough lost that, degenerating into Hellenistic idealizing and Roman realism. Byzantine and Early Christian art restored the World of God. Romanesque art found God in everything, portraying a sacred universe. Gothic extended the City of God, its cathedral reflecting the world as in a divine mirror. But decline again set in. Saints at the end of the fourteenth century turned into mere statues. The sculptor, no longer a revealer of Truth, became an individual artist, capable of profane art, and sharing with his patrons a new world of "fiction." Meanwhile, sculpture in the North was challenged by painting in the South. Two final chapters contrast Giotto, inventor of an "imaginary theatre" of divine subjects, with Van Eyck, creator of religious "fictions" and the easel picture. Malraux ends with a typical paradox: Van Eyck had painted Eve because she existed *even more* than the people who sat for his portraits. Botticelli painted Venus because she did *not* exist at all and opened a world unknown to Christian art: "that of the Unreal."

It has been apparent for some time that Christian art took over classical gods and goddesses, retailoring them into Biblical characters. Pastoral Hermes became Christ with the Lamb, the features of Zeus were sometimes reworked for God the Father. A whole school of iconographers has patiently studied such reminiscences. Though acknowledging borrowings from the past, Malraux both uses and disdains them. He points out that, although medieval illuminators and sculptors may have referred to subjects and patterns of classical art, the styles they evolved were strikingly different. For it is with a world of styles and forms that he is wholly concerned. This concern, however brilliantly stated, is not so original with Malraux as some have suggested. Ever since Worringer in "Form in Gothic" (1911) used the concept of the "will to form" we have been familiar with a theory of forms evolving almost automatically through a series of cultures. Even closer is the approach of Focillon, who, in "The Life of Forms in Art" (1934), insisted that "plastic forms constitute an order of existence and that this order is the motion and breath of life." Focillon even anticipated Malraux's favorite dictum of metamorphosis "by which the forms are perpetually renewed" and



Mahesmaruti (India)

Akhenaten (Egypt)

Kore (Greece)

Vestal Virgin (Rome)

Isaiah (Italy)

Christ (France)

—Illustrations from the book.

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his principle of styles "by which their relationship . . . is first tested, then made fast, and finally disrupted."

The originality in Malraux lies elsewhere: in the peculiar excitement and awareness generated by his own writing. He is a consummate literary artist. It is his own style (rather than the "styles" which are his intense concern) that keeps us turning the four hundred pages of this book. The text is a long recitative, punctuated with paradox, antithesis, epigram, wit, and an occasional lapse into the sentimental. "Greece did not invent joy or youth but she was the first to celebrate their glory," "The Southern artist was not influenced by antiquity; he annexed it." Or as *esprit*: "Every statue tends to exalt its model and the embarrassing effect produced by statues of contemporaries is not due solely to their costumes." Or (the Racine tradition, à la Comédie Française): "We are now discovering on the sad lips of the pouting *Koré* an enigmatic echo of the voice of Antigone." All this sounds even better in French than in Stuart Gilbert's smooth, idiomatic translation, but when the *feu d'artifice* has died down, how much is left?

Quite a lot. The lengthy sections on Romanesque and Gothic art are the climax of Malraux's eloquence. Not since Ruskin, whom in literary skill and passionate involvement he curiously resembles, has anyone written more vividly of the medieval spirit in art. And here it is applied to sculpture rather than to architecture—a welcome relief. Here, his technique of cross-cutting—a sculpture from Moissac, a relief from Palmyra, a reference to Nara and a confrontation from Byzantium—becomes a tour de force. In these passages he has invented a new, filmic style of presentation.

On the other hand, his treatment of Hellenistic and Roman sculpture seems both insensitive and curiously old-fashioned. Neither style happens to fit in with his theory. In Western art he seems to prefer the rough and primitive; in the East, the abstract and hieratic. In one way Malraux acknowledges that he is slighting later Greek sculpture by inserting a footnote to tell why he cites only the most famous works in the Hellenistic style. To him their "worldwide fame" seems largely unconnected with their "style," an apology that baffles rather than explains.

He is most dogmatic—and to me most mistaken—when trying to bend the realistic art of Jan Van Eyck into nonrealism. He refuses to see, as Panofsky and others have pointed out, that the great Flemish painters surcharged even the humblest objects in their pictures with deep religious emotion and hidden symbolism. Malraux cheapens both Van Eyck and Kafka with his statement: "The Flemish Primitives were realistic in the same way as Kafka is realistic." Does he really believe that the same "style" not to mention the same inner meaning, permeates both "The Castle" and "The Adoration of the Lamb"?

But in the end it is not such judgments that make us wary. It is rather Malraux's system of esthetics, which admirers have dignified by the name of "metaphysics." His conception of a self-generating and self-determining world of forms, given to unexplained metamorphoses, is basically the conception of a mystic. His chief attack is on "appearance," and no Platonist or early nineteenth-century German romantic carried theory to more absurd conclusions. For example, in speaking of the Ebbo Gospel Book, Malraux insists that "neither the modeling of the figures, nor the space surrounding them, nor their representational meth-

(*Continued on page* 63)

THE AUTHOR: Though born in Paris in 1901, André Malraux did not see fit to utilize his native milieu as the natural setting of his novels. From his earliest youth he was more impressed by the universal conditions of human existence than by any regional factors. He chose to sweep his heroes into the stream of historic events and to gauge their stature as men by pitching the sum total of their actions against the colossal group actions over which they had no control. This was to be his favorite theme, whether the scene was laid in revolutionary China as in "Les Conquerants" ("The Conquerors," 1928) and "La Condition Humaine" ("Man's Fate," 1933) or Nazi Germany as in "Le Temps du Mépris" ("Days of Wrath," 1935), Civil War Spain as in "L'Espoir" ("Man's Hope," 1937) or World War II Alsace in "Les Noyers de l'Altenburg" ("The Walnut Trees of Altenburg," 1943).

A graduate of the famed Lycée Condorcet and the School of Oriental Languages, he set out at the age of twenty-two on archeological investigations in the French colonies of the Orient. The colorful biographical events that have been reported from these travels and his subsequent participation in the political life of various Asian and European countries are accepted with a grain of salt by his admirers and critics: his troubles with colonial authorities over the Khmerian sculptures he had excavated; his part in the Communist-inspired uprisings of Canton, and membership in the committee of the Kuomintang over which Chiang Kai-shek presided; his subsequent break with Chiang: his front-line fighting in China and in the Spanish Civil War; his discovery of the city of the Queen of Sheba.

But out of this somewhat fictionalized biography the three facets of Malraux stand out: the novelist, the art critic, and the political figure—all revealing basically the same philosophy. His heroes, whether European, Oriental, or Eurasian, are all primarily involved in the struggle against solitude and death. However, the "La Condition Humaine," misleadingly translated as "Man's Fate," does not consist of a fatalistic acceptance of physical or moral misery. Malraux's excavations of artistic relics of dead cultures, his participation in revolutions, have revealed to him in dramatic fashion man's efforts at survival and his triumph over the forces of annihilation.

In the 1920s Malraux, like many of his literary colleagues, pinned on Russian Communism his hopes for the transformation of the human condition. His presence in colonial areas had strengthened his belief that rapid, revolutionary violence could destroy gnawing, stealthy oppression. World War II changed his mind.

A hero of the French Resistance (this time indubitably in the front lines), caught by the Nazis, imprisoned, Malraux miraculously escaped the firing squads, assumed another name, and continued to fight until the Liberation. His valiant combat activities surpassed those of any of his fictional characters.

Since World War II Malraux has devoted himself to art criticism and, on the political front, to the service of General de Gaulle, who has appointed him Minister of Cultural Affairs.

Married three times, father of four children, Malraux leads today a quiet life in contrast with the sensational ubiquity of his earlier years. Recently his efforts to revamp the National Theatre and Opera of France have brought him into the news.

In 1933 he won the Prix Goncourt, but the Nobel Committee has bypassed him despite the influence he has exerted on contemporary and younger novelists who honor him as a master.

—ANNA BALAKIAN.

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ERSTWHILE ENEMIES

War Was His Pastime

"The Rise and Fall of the Third Reich: A History of Nazi Germany," by William L. Shirer *(Simon & Schuster. 1,245 pp. $10), describes a monstrous government and the war that it provoked. Telford Taylor was chief counsel at the Nuremberg Trials.*

By Telford Taylor

"ADOLF HITLER is probably the last of the great adventurer-conquerors in the tradition of Alexander, Caesar and Napoleon, and the Third Reich the last of the empires which set out on the path taken earlier by France, Rome and Macedonia." So writes William L. Shirer in his foreword to this masterful and vivid account of the Third Reich, adding his opinion that the hydrogen bomb and space rockets have now put an end to such individual imperialistic adventures.

Last of his line or not, the Fuehrer—in whatever corner of the Inferno he may have landed after his flaming descent from the garden of the Reichschancellery—will be enormously flattered when he reads Mr. Shirer's epitaph. Many may doubt that the Bohemian Corporal of the twentieth century has earned a niche in history next to the Little Corporal of the nineteenth, or the great conquerors of classical times.

Yet Hitler's rule endured almost as long as Napoleon's, and at its peak his geographical sway was even broader. This reviewer recalls sitting in the Nuremberg courtroom when one of the judges drew a parallel between Hitler and Napoleon, and overhearing a French lawyer mutter, "In France we erect statues of Napoleon." Can it safely be predicted that no memorials to the Fuehrer will ever be built in Germany?

If Mr. Shirer's book is widely read by Germans, there will be no statues of Hitler for years to come. Some history is Olympian and objective; this is personal and passionate: "I detest totalitarian dictatorships in principle and came to loathe this one the more I lived through it and watched its ugly assault upon the human spirit." Many books have been written on the Nazi atrocities, but few other accounts match the sustained and mounting horror of Mr. Shirer's chapter on "The New Order," in which he describes the slave labor program, the treatment of the occupied countries, the "final solution of the Jewish question," and the medical experiments on inmates of the concentration camps.

Passionately written as it is, the book is rarely marred by prejudice. For the most part, the diction is restrained and poised, and the judgments tempered and well-supported. The level of factual accuracy is high—impressively so, considering the temporal and geographical sweep of the work. The publishers say that the author has "spent five and a half years" in research; the hundred pages of notes, bibliography, and index leave the reader amazed that it did not require twice that long.

Mr. Shirer is a journalist, and his book carries the marks of his profession at its best. There can be few other works of comparable scope and scholarship (Chester Wilmot's "The Struggle for Europe" comes to mind) by writers whose chief business it has been to report what they themselves have seen and heard. The result here is an almost unique combination of research and personal observation. When Hitler arrives at Compiègne to confront the representatives of defeated France, Mr. Shirer is able to picture the *mise en scène,* for he was there, watching. He can also tell us what many of the participants thought about it, for he has read General Franz Halder's diary and the other captured military and diplomatic papers of the period.

The style throughout is simple and direct and, despite its necessary bulk, the book is immensely readable from cover to cover. Especially successful are the first three sections, entitled respectively "The Rise of Adolf Hitler," "Triumph and Consolidation," and "The Road to War." The myriad threads in the tragic pattern of events that brought Hitler to power and the world under his shadow are exposed and traced with clarity and care. The later chapters, covering the last three years of the war and the end of the Third Reich, are less rich in texture, for Mr. Shirer was not on the spot, and the documentary sources are primarily military. Inner Germany and the German people fade from the stage.

It is the historian's task to tell not only how but, if possible, why it all happened. Once again, Mr. Shirer achieves this purpose much more completely in the first than in the last half of his book. Why millions of Germans supported Nazism in its rise to power is no longer a riddle. But why was there such a collapse of decent leadership when its atrocious features emerged? How did bureaucrats, judges, doctors, industrialists, and generals come to be enmeshed in such an evil web of slavery and extermination? For the great horror of the Third Reich is not that it was a government of monsters, but that it was a monstrous government of—with rela-

"It's terrible."

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tively few exceptions—ordinary human beings.

Another puzzle is the durability of the Nazi regime under the stress of military defeat and domestic destruction. What kept the Fuehrer in power after Stalingrad and El Alamein, and especially during the winter of 1944-45, when the German cities, one after another, crumbled about the inhabitants' ears, and the Soviet and Allied armies closed in relentlessly? Mr. Shirer ascribes Hitler's continued sway to his "incredible exercise of will power," but does not detail the external manifestations of his will that kept the ship of state afloat. He discounts heavily the effect of Roosevelt's "unconditional surrender" declaration, but throws no new light on this most controversial issue.

It must have been a staggeringly difficult task to bring twenty-five years of German political history and the story of the Second World War in Europe within the covers of a single volume, large as it is. The problems of selection and emphasis could not possibly have been handled to everyone's satisfaction, but no one else has as yet done it half as well as Mr. Shirer. Readers who lived through the Nazi era as adults will find their recollection enriched and their understanding deepened at almost every page of this extraordinary survey of a past that still seems recent. Those to whom the "Third Reich" is nothing but a vague phrase sometimes mouthed by their elders can make no better use of their reading time than to spend it with Mr. Shirer.

Gaul in the Grand Style

"France: Steadfast and Changing," by Raymond Aron *(Harvard University Press. 201 pp. $4.75), and* ***"De Gaulle's Republic," by Philip M. Williams and Martin Harrison*** *(Longmans, Green. 231 pp. $6), provide more enlightenment on the Gallic enigma. In addition to his novels, Maurice Edelman wrote "France: The Birth of the Fourth Republic." A Broadway play based on his latest book, "A Call on Kuprin," is scheduled to go into rehearsal some time next spring.*

By Maurice Edelman

THE OTHER day at the Concert Mayol, a strip-tease show in Paris, I sat thinking of M. Aron. Not in any sense of comparison with the spectacle, but simply because of the program, which gave the chronology and titles of its shows right back through the war years. The burlesque never closed. In my mind's eye I saw the prewar *voyeurs* succeeded by the Wehrmacht, then by the GIs, and at last by the postwar *voyeurs*. Governments came and went; the Concert Mayol remained. It made me think of M. Aron's thesis that despite changes in the political treble, the economic bass stays steadfast.

M. Aron rightly announces at the start of his lectures, originally delivered at Harvard, that France, as a subject of critical analysis, is second only to Russia. The Kremlinologists and the Elysée-logues have the advantage over commentators in other fields that both the Russians and the French enigmas do not admit of a conclusive answer. Yet there is one simple observation which may help to guide the bewildered foreigner through the maze of French politics. It is that whereas in Britain and the USA the opposition is against the government, in France it is against the constitution.

M. Aron's book was written, for the most part, before the de Gaulle dispensation had fully organized itself. But he already foresaw that within the synthesis of autocracy and parliamentary democracy, France might be able under the Fifth Republic to discover institutions that would correspond with its development in the second half of the twentieth century. The paradox of de Gaulle is, of course, that by birth and personal vocation he is a man of the Right, absorbed by thoughts of glory and greatness; but history has made him a man of the Left, sustained by Communist as well as bourgeois republicans, and intermittently flattered by Mr. Khrushchev. The traditional opposition under the Fourth Republic now upholds the constitution of the Fifth. I believe that de Gaulle is the only man who could have served as the catalyst necessary to produce what I may call the synthesized 1960 Frenchman.

Gone is the frog-eater of the caricatures, an image that dies hard, at any rate in Britain. Gone too are the existentialists and the nihilists. The modern Frenchman who is revealed in M. Aron's France is self-confident, well-off; he drinks whisky. His country has a high birth rate; its electricity schemes and industrial re-equipment make it as up to date as any in the world; it has a war on its hands in Algeria, which is tiresome but which is also training a tough military caste; and it is strongly nationalistic. To crown everything, France has now the equivalent of a constitutional monarch who has reintroduced the Grand Style, who addresses other leaders of state in an Augustine language, and who has ended the sordid wrangling of the politicians under the old system.

But after de Gaulle, who? In their description of the Algiers plots which led to the downfall of the Fourth Republic, Messrs. Williams and Harrison show in their excellent book something of the contradictions within the Gaullist system itself. Plotters always require a settling day. And although de Gaulle at an early stage, when he declined to accept power except in its legal form, said that he belongs to everyone and to no one—the French President for the first two years of power remained in the eyes of the Algiers conspirators answerable to them. De Gaulle's strength is that he feels answerable to no one. He broke the Lagaillarde revolt through his paternal authority expressed in a TV speech. Putting on his general's uniform, he praised the army, reprimanded the rebels, and sternly told everyone to get back to work. The next day the Algiers barricades were down.

THE question implicit in "De Gaulle's Republic" is, "Will the barricades go up again if de Gaulle disappears from the scene?" The authors in a valuable appendix point out that whereas under the Third and Fourth Republics members of families who have ruled over France were ineligible for the Presidency, the new constitution omits this provision, allegedly by de Gaulle's wish. I doubt very much whether there would be a consensus in France in favor of a royal monarch-president. The French are very sentimental about other people's royalty. With but few exceptions, they have no enthusiasm for their own.

If I had to make a forecast of what will happen in France when de Gaulle goes, I would say that there will first be a consortium of de Gaulle's deputies to preserve the organs of state power, followed by a massive rally of the Republican parties to defend the Republic. There will be attempts at a coup d'état from the Right; Frenchmen will shed French blood. But France will emerge from it all, in Raymond Aron's phrase, "steadfast and changing"—but steadfast all the same.

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FICTION

A Mischievous Miss in Paris

"Zazie," by Raymond Queneau; *translated by Barbara Wright (Harper. 192 pp. $2.95), after romping through a delighted Paris, makes her hoydenish debut here. Laurent LeSage is professor of French at The Pennsylvania State University.*

By Laurent LeSage

WHEN a great Parisian editor pushes aside the pile of waiting manuscripts to write a novel himself the French are bound to take notice. Particularly if he is Raymond Queneau, of the house of Gallimard, who is already famous for his comical fantasies in prose and verse. "Zazie dans le métro," however, exceeded all expectations. Winter before last, after "Lolita" and the "Affaire des ballets roses," this account of a chaste nymphet with a soul as candid as her language is vile became the talk of Paree.

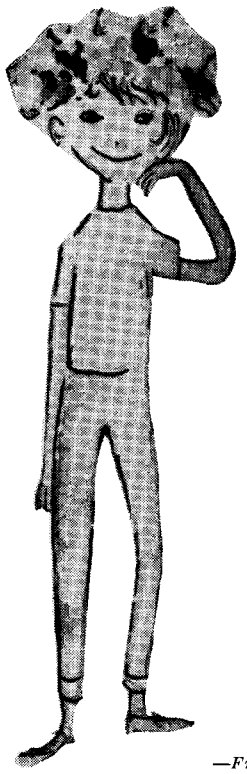
Zazie has come up to Paris with her mother, who—to get rid of Zazie while she herself enjoys a holiday with a new boyfriend—plants the child with Uncle Gabriel. Poor Gabriel, a big easygoing man, is in for three memorable days. Cross from the first, when she learns that the métro is on strike and her fondest dream to ride on the underground cannot be fulfilled, Zazie lets him have right off the rough side of her tongue.

Although Gabriel's milieu is not what you call "drawing-room," he is really not prepared to hear from his niece words that would make mobsters wince. She is too much for Charles, who has offered to drive them sight-seeing in his venerable taxi (Zazie asks if he didn't find it perhaps on the banks of the Marne); too much for Gabriel's landlord, against whom she stirs up a mob by accusing him of indecent advances when he was only trying to corral her; too much for the mysterious stranger who buys her the blewgenes she covets, stands her to *moules marinière* plus a few beers at the Flea Market, and for his trouble gets himself thrown downstairs by Uncle Gabriel amid cheers from the little satyr-bait. In short, she sets the whole neighborhood on its ear, one of those real down-to-earth quarters of Paris redolent of garbage cans in the entrances and latrines on the landings. The good folk who live there habitually make the walls ring with their rowing and wrangling or exchange of coarse pleasantries, but this hoyden with the incredible repartee is too much for them all.

The most to suffer though is Gabriel, a sensitive soul underneath his brawn, who has told Zazie a dozen times if he has once that he is *not* a hormosessual. The little love is not quite sure what one is but she has heard him thus qualified because this colossus, although actually quite virile, earns his living as "danseuse de charme" in a fairy joint. Queneau puts no rein on his extravagant fancy in creating this preposterous character and all the other *commedia del arte* figures drawn from the Parisian populace. He lets his story go completely wild after Zazie and her uncle get tangled up with a busload of tourists at the Eiffel Tower. It bounces along like an early Chaplin or Mack Sennett film, with wild romps across Paris, the "satyr" of the morning turning up as phoney policeman, a mad widow popping in and out of the narrative, the whole thing ending at dawn with a dish-throwing brawl in a restaurant.

The antics of Queneau's loony people might well have been enough to amuse the French, but it was their language that made "Zazie" the most scandalously funny book of the season. Nobody takes more delight in words than the learned Queneau, and his dialogue —whole phrases often run together in phonetic spelling—can ape to perfection the verbal habits of the lower classes. As if this were not enough fun in itself, he engages in all sorts of side play such as having Gabriel give Hamlet's soliloquy in argot or larding his text with spoofing commentaries and allusions of an incongruously erudite nature.

The task of rendering all this into another language is nothing short of formidable. The translator must know Parisian speech as well as Queneau himself, catch all his sly jokes, and have at his command, as well, all the resources of his own language. Barbara Wright has done an excellent job. Yet no ability could transfer Zazie intact into another language, because the psychology, the humor, the modes of expression remain of necessity uniquely French, and to create its equivalent in English would not be to translate this book but to write another. For French readers, recognition of the familiar under Queneau's distortions made the charm of the book. This, alas, is not for us. But the exotic can have its charm, too, and if Queneau's caricatures are for us bereft of living models, we may find them none the less fascinating for it, Freed of all contingencies, they become pure figures of fun and their story a fantasy taking place on the moon. It would be appalling, anyway, to think of ever having to encounter on our own planet a little miss of eleven, who, if invited to have an ice-cream cone, might reply, "Ice-cream my ass, I'll have a caco-calo."



—From the book.

FRASER YOUNG'S LITERARY CRYPT NO. 903

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 903 will be found in the next issue.

ABCCAN DBEFK GPN
CGDNF GEF
KHLFHNF LR
DBKMSPCHENK; LHC
TPNGC DBEFK PBKN
GLSXN CYND.
ZGKYBETCSE BPXBET

Answer to Literary Crypt No. 902

Those who cannot remember the past are condemned to repeat it.
—GEORGE SANTAYANA.

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A Bit of Italy Down East

"The Little Conquerors," by Ann Abelson *(Random House. 375 pp. $4.95), reveals the struggles of a modest Italian family in a town not unlike the author's own New Haven. Sergio Pacifici, associate professor of Italian at Yale, has translated (with Thomas G. Bergin) Salvatore Quasimodo's critical essays, slated for publication next year.*

By Sergio Pacifici

ANN ABELSON has written an unusually absorbing story about the fortunes and misfortunes of an Italo-American family trying to make good —socially, economically, and politically —in a conservative New England town. Her novel, "The Little Conquerors," spans the years 1938 to 1956 and gives a vivid account of the daily struggles of the Giordanos trying to overcome the prejudices of a society whose traditions they only dimly understand.

The Giordanos prove to be a fascinating and representative lot. There is Vince, the mastermind, a clever lawyer with unrealized political ambitions who adroitly influences the family's decisions to suit his own interests. There is Mike, the would-be painter, married to a waitress, Rita, who becomes a successful restauratrice and who is instrumental in driving her husband to attempt suicide when he realizes that he is a failure. Then there is John, the rebel who goes to war and afterwards to college, marries Hilda, the daughter of a German refugee, and ends up teaching in a college stifled by politicking and conformity (a situation, I hasten to add, not at all uncommon). Finally, there are the daughters, Connie, Tess, and ambitious little Linda, the apple of her mother's eye, who marries, of all people, the town's business tycoon, Vito Marcotti. Over them all stands the mother, Annunziata, a thoroughly convincing and masterful creation who, through dogged determination and traditional authority, controls her children's lives and remains the constant point of reference throughout the story. Last, but not least, there is the "small talk" of lasagne, cutlets, and tomato sauce, along with concern for the future, the neighbors and the children—who eventually become the "new" rebels.

Perhaps not many Italo-Americans will like this book: it is a candid, almost brutally frank depiction of the many failures of the Italian immigrant, and we live in an age when sincerity is less than fully appreciated. During the wedding reception given by Vito Marcotti, whose daughter has married an Italian *marchese* (a seedy character it turns out), the author remarks, through Mike:

> An unsavory lot . . . a most unappetizing lot. . . . No patrons of the arts and letters among them. No philanthropists. . . . They didn't read. They didn't listen. Art was a funny word, humanity a big one. They just made money and spent some of it, gorging themselves on the evidence.

These remarks are disturbing because they are, unfortunately, all too true, and the average person is frightened by the prospect of confronting the truth. Yet Ann Abelson is right indeed in pointing out not only the inadequacies of Italo-Americans, but how they have compensated for their shortcomings (don't we all?) with a continuous defensiveness, an unquenchable thirst for economic security, and a clinging to useless traditions that have little meaning in today's world. By the same token, I wish she had told us something more of the suffering, the humiliations, the exploitations to which the Giordanos, and with them all minority groups, must have been subjected in free, fair, and democratic America. But perhaps Miss Abelson, whose gifts as a novelist are unquestionable and whose insights incontestable, will give us such a story in the future.

When and if that book is published, I should very much like to read it: I am certain that it will once again tell me a great deal about the Italo-Americans, as well as that intriguing creature called Man.

Your Literary I.Q.

Conducted by John T. Winterich

"SING TO THE LORD A JOYFUL SONG."

The names of many distinguished composers are to be found on the roster of hymnologists along with those of the professionals who devoted their talents to sacred music more or less exclusively. Donald G. Smith of Louisville, Kentucky, submits twenty names taken from both groups and asks you to assign to them the hymns which are first-lined in Column One. Choir practice will be held on page 62.

1. A mighty fortress is our God	( )	Ludwig van Beethoven
2. Be still, my soul, the Lord is on thy side	( )	William B. Bradbury
3. Come, thou Almighty King	( )	William C. Doane
4. Glorious things of Thee are spoken	( )	John S. Dykes
5. Hark, the herald angels sing	( )	Felice de Giardini
6. Holy, holy, holy, Lord God Almighty	( )	Louis M. Gottschalk
7. Holy Spirit, truth divine	( )	Franz Gruber
8. I am Thine, O Lord, I have heard Thy voice	( )	George Frederic Handel
9. Jesus, I my cross have taken	( )	Thomas S. Hastings
10. Joy to the world, the Lord is come	( )	Franz Joseph Haydn
11. Joyful, joyful, we adore Thee	( )	Martin Luther
12. Just as I am, without one plea	( )	Lowell Mason
13. My faith looks up to Thee	( )	Felix Mendelssohn
14. My Jesus, as Thou wilt	( )	Wolfgang Amadeus Mozart
15. Onward, Christian soldiers	( )	Giovanni Palestrina
16. Rock of Ages, cleft for me	( )	Ira D. Sankey
17. Silent night, holy night	( )	Jan Sibelius
18. Stand up, stand up for Jesus	( )	Sir Arthur Sullivan
19. The strife is o'er, the battle won	( )	George Webb
20. There were ninety and nine that safely lay	( )	Karl Maria von Weber

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The Fascination of Horror

"The Necklace of Kali," by Robert Towers *(Harcourt, Brace. 343 pp. $4.95), depicts the experiences of a young American as he travels through the strange, often disturbing world of modern India. Hope Hale contributes fiction to The New Yorker and Town and Country.*

By Hope Hale

LIKE the author, John Wickham was an American vice consul in Calcutta during the turbulent years just after World War II. Such an atmosphere and locale can lead Westerners to discover unguessed and often devastating mysteries within themselves.

Wickham has been carrying on what has seemed a convenient and noncommittal love affair with a slightly older American woman, a Southerner working for a British firm. But after a nightmare siege of dengue fever, he looks deeper.

> Poor Dorothy! [he muses]. My God, how little our lives have to do with what we want—or think we want! I saw Dorothy now plunging like some distracted mare toward a cliff. . . . What drove her? What drove me? I had a crazy vision of some dark rider—a rider who didn't straddle the back but crouched within, black and very powerful but unable to see, lashing and spurring the poor beast from within.

John loses Dorothy when his need to explore larger mysteries lures him to Benares with his friend Martin, a British economist devoted to India's future. "I *embrace* the darkness," shouts this dedicated public servant during a long evening of drink and talk. "Kali or Durga or whatever you want to call the black goddess . . . never had a more ecstatic worshipper than I. I seek the darkness with all the fervor of a bridegroom! I drink her health!"

John feels a shocked sympathy. Visiting the shrine of Kali with Martin, he knows fascination as well as horror when he looks at the necklace of human skulls and speculates on the strange religion that can glorify love and hate, creation and destruction.

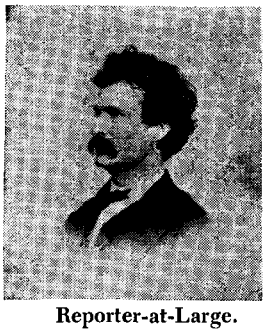
Returning to Calcutta, John begins life with Julia, a pretty, girlish secretary who seems refreshingly uncomplicated. But she has problems, too—mystifying problems which threaten the happiness that seems within their reach on an idyllic, premarital honeymoon in the mountain paradise of Darjeeling. Neither John nor, it seems, the author, knows the real source of Julia's unpredictable eruptions of panic. Similarly, Martin's deep inner conflicts remain a mystery to the end. Nor is it ever clear why Philip, a rich and elegant young colleague, has to try with such extravagant desperation to escape his Jewish background.

But if some of the psychological depths in this impressive first novel remain clouded, it presents India in exciting, unforgettable detail. And Robert Towers respects the wide range of characters he makes us feel that we know: Indians from a maharajah to a humble and endearing chowkra; foreigners from a twang-tongued Quaker idealist to the anachronistic Lady Maitland, who looks and acts like "a scalded, unhappy sow." If Towers's prose is not as nuanced as that of E. M. Forster, his John Wickham, on the other hand, is no Ugly American. Though limited to a young man's fairly brief experience of India, "The Necklace of Kali" is an intense and honest effort to come to terms with the diversities of today's world.

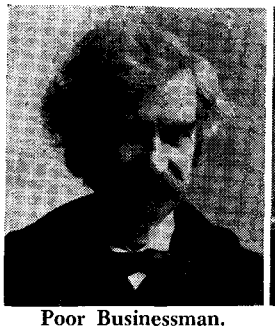
The Many Faces of Mark Twain

A uniquely American phenomenon, Mark Twain had a genius for life, a zest, and a versatility that seem to belong to legend. But their factual basis is carefully recorded in "**Mark Twain Himself: A Pictorial Biography**," produced by Milton Meltzer (Crowell, $10). Culled from all of Twain's writings, the text is sharply illustrated by more than 600 pictures gathered from myriad sources. Here we see Mark Twain in a few of his diverse roles.

Printer's Devil.



Reporter-at-Large.



Poor Businessman.

Writer at Work.

Lakewood 1907: William Dean Howells, Mark Twain, George Harvey, H. M. Alden, David A. Munro, M. W. Hazeltine.

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PERSONAL HISTORY

Public Servant Without Office

"Baruch: The Public Years," by Bernard Baruch (Holt, Rinehart & Winston. 416 pp. $5), reveals the human essence of this Presidential adviser and public trouble shooter. August Heckscher is director of the Twentieth Century Fund.

By August Heckscher

IT IS a pleasure to be able to say, without reservations, that this second volume of Bernard Baruch's autobiography is a memorable book, gallant, good-spirited, continually interesting—a fitting crown upon the life it sums up.

There have been many books by Mr. Baruch, and many about him. One could almost have said there have been too many. One could have begun to wonder what there remained to record of a life that has been played so conspicuously in the public scene. A new and heretical generation could even have asked who Mr. Baruch is, and what he has done, that such attention should be paid to him and such esteem acknowledged. This book puts such doubts to rest. It shows us all the quality of the man: the uprightness, the sprightly intellect and gaiety of spirit, the capacity for affection and loyalty that have made him the friend of the greatest figures of the age.

A few years ago Margaret Coit wrote a long biography of him, bringing to the task her full scholarship and a warmth of understanding. Yet the picture, I think we all felt, remained a little dim. We saw the events through which the statesman passed; we saw Mr. Baruch himself—but somehow the connection between the two was never quite established. Reading the autobiography, one realizes how important it is with such a man that the life be seen from within.

The man in this case has been not wholly an actor on the public stage, nor wholly an observer on the sidelines. He has performed valuable service; he has been wise in his judgment of men and events. But the distinction he has gained springs neither from his deeds nor his insights, but from the way he has combined his roles: a philosopher in the thick of his times, a public servant without office or title.

Bernard Baruch — "sprightly intellect and gaiety of spirit."

The quality of such a life cannot be entirely conveyed by the objective biographer, however sympathetic. The life itself must be recreated by the man who lived it.

Mr. Baruch could be criticized because he has so consistently skirted the responsibility of office. He performed, it is true, exacting duties as head of the War Industries Board in the First World War; much later he was prepared to accept Mr. Roosevelt's invitation to become head of the War Production Board. (The invitation, as the book shows, was withdrawn under curious circumstances by the President.) But for the most part he has maintained against every kind of temptation, and frequently against every kind of pressure, his position as a detached adviser and a trouble shooter. Without a note of self-justification, this book explains and nobly justifies the course he has followed.

If the book is without self-justification, it is also without bitterness. The judgments expressed are remarkably generous. Even in regard to Mr. Truman, where there might have been a tendency to belittle or disparage, the account is fair and even-tempered. Mr. Baruch's assessment of the place Mr. Truman will hold in history could not have been surpassed by the President's warmest friend. The volume is similarly free of vanity. Anyone who knows even slightly the record of Mr. Baruch's kindnesses and benefactions will realize how much in this realm has been passed over without a word. Even in regard to his public services he is modest, discounting his famous role as adviser to Presidents and avoiding the easy pitfall of attributing a disproportionate influence to his own involvement in affairs.

The main outline of the story told here is familiar. The volume begins with Mr. Baruch forty-seven years old, at the summit of a career as a financier and speculator. He is ready for the opportunity he finds in the service of Woodrow Wilson. His relations with Wilson, from those prewar days until the President's death, do credit to both men. Wilson emerges in this story of a friendship as a human, affectionate man, resolute as a leader but not inflexible. It is delightful to see what life Mr. Baruch infuses into the long-ago activities of the War Industries Board, how much color and detail he adds to the treaty at Versailles.

The years after the war were, inevitably, an anticlimax. Mr. Baruch could not return with a whole heart to his earlier activities in Wall Street. Yet the public life of the country was trivial and discouraging. Never taken in by Harding, he found Coolidge inadequate but more aware and even more voluble than many had been; he admired Hoover but saw clearly the impasse into which the country was heading. Mr. Baruch had been uneasy about the stock market and foresaw the crash. He did not expect the crash to be followed by the great Depression, but once the situation was plain he favored vigorous measures.

The relationship with Franklin Roosevelt brought once more an opportunity to be in the center of events. What is surprising is not that there were differences of opinions between the two men, and changes in the frequency of their contacts, but that they remained warm friends to the end. In the midst of war, when the final weariness was already beginning to settle upon the President, Roosevelt spent a month at the Baruch plantation. The author was in London on a mission undertaken at his request when death came to Franklin Roosevelt at Warm Springs.

There is no need to single out as preeminently important any one of Mr. Baruch's contributions to his times. More important than any one of them is the record of the whole: an influence always on the side of reason, honesty, foresight, and responsible action. At ninety he can take satisfaction from having lived a full life—and from having written a good one.

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Formula for Soviet Leadership

"Khrushchev, The Making of a Dictator," by George Paloczi-Horvath *(Little, Brown. 290 pp. $4.95), asserts that the Soviet Premier's political strength derives from the upper levels of the Communist Party, but is reinforced by the approval of the mass of the population. Herbert S. Dinerstein, author of "War and the Soviet Union," is a member of The Rand Corporation.*

By Herbert S. Dinerstein

"WHAT will Khrushchev do next" is perhaps the most frequently asked question in the foreign offices of the world. Yet, despite the intense concentration on the affairs of the Soviet Union, we know remarkably little about how policy is formed in that country and what part Khrushchev plays in the process. It is to this question that George Paloczi-Horvath addresses himself in "Khrushchev, The Making of a Dictator."

The author brings special qualifications to his task. Before the last war he was a successful journalist in his native Hungary, specializing in foreign affairs. During the war he served Great Britain in the effort to detach Hungary from her allies. After the war, although he could have remained in England, he voluntarily returned to Hungary and became a Communist. As Paloczi-Horvath explains in his autobiography, "The Undefeated," he came to Communism largely out of a sense of disgust with the prewar regime in Hungary. But, although it stood the test of many trials, his new faith never earned him the trust of the party. He was jailed, tortured, and forced to confess crimes he never committed. Finally his faith was destroyed. In confinement he enjoyed (if that be the proper word) the society of other jailed Communists and thus had access to that intimate knowledge of the inner workings of a Communist regime which is a feature of Communist political prisons. The "thaw" of 1956 was the occasion for his release from prison and the cause of the Hungarian revolution, which gave Paloczi-Horvath a chance to leave Hungary.

The volume under review is chiefly concerned with an analysis of the current Soviet dictatorship, but the format is a biography of Khrushchev. This choice of form was perhaps unfelicitous because facts on the Premier's early life are so few that the first third of the book devoted to it is inevitably thin.

The remainder of the study seeks to discover the nature of Khrushchev's power by examining the history of its creation. Although he has become the head of the Communist Party of the Soviet Union, Khrushchev has not acquired, nor is he likely to, the almost unlimited powers Stalin wielded in the last years of his life. Khrushchev does not bend the party to his will by blood purges from which no one is exempt. Khrushchev leads the party because he takes it where it wants to go. His freedom of action increases as his position becomes more firmly established, but his freedom is limited to the extent that it relies on what might be called popularity within the party and to a lesser extent with the masses.

The book shows that Khrushchev's present position has not been established according to a carefully conceived program of political aggrandizement, but is rather the product of a series of crises within the party. Some of these crises Khrushchev deliberately precipitated; others were the unintended consequences of his policies. Khrushchev succeeded in dislodging Malenkov from his primary position essentially by charging the latter with planning to reduce the role of the party apparatus. But the party whose position Khrushchev protected was unwilling to pay for its rescue by the reinstitution of the blood purge. The author presents convincing evidence that in 1957 the Soviet Premier tried to fix the label of treason on "the antiparty opposition" of Malenkov, Molotov, and Kaganovich but the party refused.

—Copyright, Punch, London.

"Dance of the Seven Thousand Veils."

Evidence is also offered supporting the case that Khrushchev made the "secret speech" against Stalin when he realized that it was impossible to stop the movement within the party to break with the past by denouncing Stalin's works. Only by taking the lead in this new course was Khrushchev able to dissociate himself from Stalin's crimes and to play the leader rather than the reluctant follower.

The main source of Khrushchev's political strength is his relationship with the upper levels of the party hierarchy but this position is reinforced by the approval of the mass of the population, for whom Khrushchev symbolizes the hope for peace and the new-found international prestige of the Soviet Union.

The boundaries of Khrushchev's authority cannot be confused with those of a constitutional monarchy. The limitations on his power arise from a particular political juncture and can change with the political situation. In Western Europe monarchs chafed at the limits placed on their power, but over the centuries these were incorporated into the fundamental constitution of the country. Paloczi-Horvath does not come to grips with the question of whether these bargains among conflicting interests can become institutionalized, in the Soviet Union, but his narrative poses the question in a provocative way.

THE author has followed the best traditions of journalism by using original sources for major events like Khrushchev's "secret speech" and combining with it conclusions and ideas to be found in specialized works. It is unfortunate that Paloczi-Horvath has failed to acknowledge the other writers whom he has used to such good advantage because this omission implies that journalism is a poor relation of academic scholarship. It is precisely because insufficient material exists for a full-length academic biography that "Khrushchev, The Making of a Dictator" performs a valuable function, namely, focusing on the vital question of the changed nature of the Soviet dictatorship.

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A Child's Eyes on the World

By CLAUDIA LEWIS, *author of "Children of the Cumberland" and studies of Doukhobor and Indian children; member of Bank Street College of Education, New York.*

IF AN American child grows up today without knowledge of the people of the world whose lives are very different from his own, it is not the fault of the current books. A great deal of absorbing reading is available to children of nine or ten and up about such farflung groups as the Sherpas of Nepal, the Australian aborigines, the Lapps, the Samoans, the Balinese, and the people of northwest Siberia, to say nothing of the aborigines of South America and Africa, and the villagers of India.

The **"Let's Visit"** series (John Day, $2.95), the **"Getting to Know"** books (Coward-McCann, $2.50), the **"First Books"** (Franklin Watts, $1.95), and the **"People of the World"** volumes (Walck, $2.50 and $2.75), to mention a few, are vivid and concise, if at times superficial. All are illustrated attractively, some even brilliantly. **"Chendru: The Boy and the Tiger,"** from a color film photographed by Astrid Bergman Sucksdorff, with English text, by William Sansom (Harcourt, Brace, $3.25), pictures with astonishing beauty the people of a jungle tribe in India; and Sonia and Tim Gidal's stunning photographs and first-person narrative create fine immediacy in the handsome series of **"My Village Books"** (Pantheon, $3.50). The same narrative device is effectively used also in **"Igloos, Yurts, and Totem Poles: Life and Customs of Thirteen Peoples Around the Globe,"** edited by Friedrick Boer (Pantheon, $3.50); while from Alaska comes a true first-person account in lively broken English, **"I Am Eskimo: Aknik My Name,"** by Paul Green, aided by Abbe Abbott, with drawings by George Ahgupuk (Alsaka-Northwest, $3.95).

All of these books have value; all can help develop a child's perspective in his relation to others. The majority, however, remain on the descriptive level and do not take the additional step that would introduce children to the stimulating thinking of cultural anthropologists about the workings of society. Few of them point out the fascinating interrelationships between land and climate and the economic, social, and religious life; or show how it is that an apparent jumble of strange customs can make excellent sense for the people who have developed them. It is even possible—incredible though it seems—to find an occasional statement characterizing the African native of today as "indolent," "backward," and "superstitious," completely out of context of the African's own definition of values.

Fortunately, the current books on Africa include a few that do translate for children some of the insights of anthropology. Outstanding among these are Glenn Kittler's **"Equatorial Africa: The New World of Tomorrow"** (Thomas Nelson, $2.95) and **"The First Book of Africa,"** by Langston Hughes (Franklin Watts, $1.95). In both of these the difficult present-day problems of transition are discussed with appreciation of the positive functions of old tribal customs. And there are occasional anthropological reaches of thought, particularly on polygamy, bride price, and witchcraft in John Gunther's lively travel-history-geography-commentary for older children, **"Meet the Congo and Its Neighbors"** (Harper, $2.95).

One of the best brief sketches of a culture that has come to the attention of this reviewer is Erick Berry's **"Men, Moss, and Reindeer: The Challenge of Lapland"** (Coward-McCann, $2.75), which explains how people meet the environmental challenge of the land in which they live. This handsomely illustrated, readable account is not presented as anthropology, yet its point of view can open new doors for children. The author shows how the answers to the questions "Will it work?" and "Is it necessary?" determine almost every action and custom of the Lapps, including the forms of marriage and family and even of music.

Of course, anthropologists themselves have produced some magnificent books for children in recent years. It is to be regretted that these are relatively few. Margaret Mead in **"People and Places"** (World, $4.95) presents basic concepts that should greatly extend children's respect for variations in behavior and belief around the globe. **"First Came the Family,"** by Ruth Underhill (Morrow, $3), broadens perspectives not only on family customs but on the ways in which traditions, laws, and religious ceremonies become intertwined "like plants in a garden." May Edel, in **"The Story of People: Anthropology For Young People"** (Little, Brown, $3, contrasts several primitive groups, showing how in each one "the character and habits of the people fit in with the way of life they have worked out, and are, indeed, part of it." In a sense she does for young people what Ruth Benedict did so brilliantly for adults a number of years ago in "Patterns of Culture." Two small books by Rod and Lisa Peattie, **"The City"** and **"The Law: What It Is and How It Works"** (Abelard-Schuman, $2.50), are gems of their own kind, demonstrating that an approach which explores inherent relationships can enliven whatever it touches.

—From "People and Places."

Fiction, of course, illuminates in its own way. Two recent books about contemporary American Indian children, **"The Torch Bearer,"** by Estelle Webb Thomas (Franklin Watts, $2.95) and, for younger ages, **"Jennie's Mandan Bowl,"** by Lyla Hoffine (Longmans, Green, $2.75), not only picture the integration and dignity of the old Indian life, but sharpen for the reader the meaning of ancient tribal beliefs. **"India's Children,"** by Bani Shorter (Viking, $3), vividly depicts the problems that come to the villagers of India in the wake of change. A small book about the son of a Kikuyu chief, **"Kamiti,"** by Richard St. Barbe Baker (Duell, Sloan & Pearce, $3), describes with impressive simplicity a boy's life in a Kenya village, and the reactions of the young African as he pursues his education in England and France. Because it ends as a paean to forestry, the book may not appeal to all young people. Yet such a story might well serve as a prelude, introducing the reader to those same Kikuyu tribesmen he will encounter later on in Isak Dinesen's "Out of Africa," the one book about the African continent that still towers above all others, unique in its approach and beauty.

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PANCAKES AND THE MERRY-GO-ROUND. *By Emma L. Brock. Illustrated by the author. Knopf.* 77 *pp.* $2.50. In style and content the five stories presented here resemble authentic folk tales—which they are not. Light, mild plots and simple prose with repeated refrains will appeal to new and pre-readers alike. Ages 4-8.

TINKIE. *By Ann Kirn. Illustrated by the author. World. Unpaged.* $2.75. Tinkie McCafferty is challenged to prove that hers is indeed a real name. A lamb (whose bell sounds a cheerful TINKIE-tinkie over the last few pages) provides enough onomatopoetic coincidence for the expected happy ending. Illustrated with a turn-of-the-century flavor. Ages 4-8.

A MAN NAMED LINCOLN. $2. **A MAN NAMED WASHINGTON.** $2. **A MAN NAMED COLUMBUS.** $2.50. *All by Gertrude Norman, the first illustrated by Joseph Cellini, others by James Caraway. Putnam. Unpaged.* These books offer first- and second-graders the excitement of reading history for themselves, and on this score—as well as for their fine format and illustrations—deserve praise. Teachers and parents must decide whether the simplifications necessary at such a level will merely fix historical catch-phrases in a child's mind, or lead him on to an interest in the complex motivations behind men's actions. Ages 6-8.

THE SWAPPING BOY. *Retold by John Langstaff. Illustrated by Beth and Joe Krush. Music collected and arranged by Cecil Sharp. Harcourt, Brace. Unpaged.* $2.95. Each absurd transaction of the Swapping Boy is illustrated with faithful hilarity in this zestful, folksy, easy-to-sing book. Care in the narration of the song, as well as in the pictures, has made a fine volume out of what might easily have become mere exploitation of a clever gimmick. Ages 4 up.

SCRAPPY THE PUP. *By John Ciardi. Illustrated by Jane Miller. Lippincott. Unpaged.* $3. Very little *happens* in this rhymed story of a sleepy watchdog. Children who enjoy dogs, and doggerel, may like the book, but adults may be disappointed to see Mr. Ciardi's talents spent in such negligible fashion. Ages 6-10.

GEETA AND THE VILLAGE SCHOOL. *By Parvathi Thampi. Illustrated by Ronni Solbert. Doubleday.* 64 *pp.* $2. There are slight elements of contrivance in this story about a child's fear of the new school in a remote village in India, yet it is a welcome addition to books about life in faraway places. Geeta's fear of the new is something that children everywhere can understand, and the picture of family and village life is full of interest. Handsome black and white illustrations and authentic decorative designs make this a beautiful book. Ages 7-10.

THE GOLDEN LYNX and Other Tales. *Selected by Augusta Baker. Illustrated by Johannes Troyer. Lippincott.* 160 *pp.* $3. An interesting group of well-told tales from seven countries. The pleasure of reading them will, for more experienced readers, be enhanced by the fun of finding certain well-known plots, themes, and characters (such as Rumplestiltskin) in tales (such as Trillevip) less well known to the American public. Good for reading aloud as well as for silent perusal by independent book-lovers. Ages 7-11.

—From "The First Book of Ancient Greece."

TWO FLAGS FLYING. *By Donald J. Sobol. Illustrated by Jerry Robinson. Platt & Munk.* 216 *pp.* $3.95. A new and different volume for junior Civil War buffs that invites both browsing and continuous reading despite its oversized pages and double-column format. Fifty heroes—some Yanks, some Rebels—are introduced in the book's brief, dramatic, and well-researched chapters, the sum of which is a view of the war both panoramic and personal. Ages 9-12.

THE FIRST BOOK OF ANCIENT GREECE. *By Charles Alexander Robinson, Jr. Illustrated by Lili Rethi. Watts.* 61 *pp.* $1.95. Professor Robinson skilfully presents the salient facts of Greek history and its great men. He also paints a stirring picture of the many esthetic and intellectual contributions Greece made to our civilization. But the question arises whether young readers mature enough to appreciate such aspects of history are not ready for more elaboration and, conversely, whether those not sufficiently mature will be roused by this condensation. Ages 9-12.

TEAR DOWN TO BUILD UP. *By Jean Poindexter Colby. Illustrated by Joshua Tolford. Hastings House.* 56 *pp.* $2.95. Many careful facts about demolition machines, in addition to exciting, well-detailed pictures on every page, make this an interesting book. Unfortunately, the style is pedestrian, and some important problems, such as what happens to people whose homes are condemned, are overlooked. Ages 9-14.

YOUNG FANCY. *By Rosalys Haskell Hall. Longmans, Green.* 184 *pp.* $2.95. A rather unusual story of a perfectly usual experience: the shift from pre-adolescence to early adolescence. The heroine is the only girl in a large, off-beat family surrounded by odd pets, funny misadventures, and love. Though occasionally portentous, the rather sophisticated, elliptical style of writing suits the importance, and strangeness, of growing up. Ages 10-14.

BOOMERANG HUNTER. *By Jim Kjelgaard. Illustrated by W. T. Mars. Holiday House.* 172 *pp.* $2.95. This adventure story of the aborigines' struggle to survive in an Australian desert is not only a breathtaking tale, but one that will increase the reader's respect for the natives' endurance and hunting skills. Ages 10-15.

CONGO EXPLORER. *By Jeanne Carbonnier. Illustrated with photographs. Scribners.* 152 *pp.* $3. With the papers and TV full of news about the Congo, this description of the explorations of Pierre de Brazza, after whom Brazzaville was named, is of particular interest. De Brazza was probably the gentlest and kindest man ever to explore the jungles. His friendship with many of the presumably ferocious African tribes will surely stir the imagination of young readers, and older ones as well. Ages 11 up.

—From "Boomerang Hunter."

TEEN-AGE TREASURY OF GOOD HUMOR. *Edited by Seon Manley. Funk & Wagnalls.* 334 *pp.* $4.95. A misleading title, for this is no hastily assembled adolescent anthology but a fine gathering of light writings by some of America's best humorists. Ages 11 up.

TORRIE. *By Annabel and Edgar Johnson. Harper.* 215 *pp.* $2.75. This novel about an adolescent's emergence into womanhood during the Westward Movement is recommended especially for teen-agers. Romantic love is presented well, without sentimentality or lapse of taste, and the historical setting functions dynamically in the development of the narrative. Ages 12-16.

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Beyond Horror

WE WILL not find the answer to nuclear war solely by contemplating its obscenity or horror or cost. Most people no longer have to be persuaded about the grim totality of nuclear war; they want to know how to avert it. And they want to be certain that they don't have to give up their liberties or their ideas in exchange.

This, then, is the real difficulty, rather than any inability necessarily to comprehend the nuclear reality. People properly feel that bemoaning a nuclear war is not a policy in itself; and they don't want to lose other things in the act of embracing the cause of peace.

It is not enough, therefore, to shudder over pictures of bloated bodies floating up on a beach, or of maggoted corpses piled up like cordwood. All the poetic fervor in the world against war will not abolish war if men do not understand how wars begin and how peace must be made. Indeed, it has happened that a sense of horror alone may actually be a part of a drift toward war. Never before in history was there such a grandiose campaign to make people literate about the horrors of war as existed in this country during the period from 1919 to 1939.

The mood in the Twenties and Thirties was shaped in large part by disillusion. The dominant feeling, especially among young people, was that war was a matter of convenience and profit for the merchants of death. Books told of the machinations and manipulations of munitions makers. Large advertisements dramatized the futility of war and the high cost of war. People really didn't die for their ideals in war; they merely sacrificed the ideals on the altar of power and profit.

While all this was going on, the nation that lost World War I was listening to different speeches and reading different books. The German people, or at least a substantial portion of them, were listening to Adolf Hitler. They listened to talk of manifest destiny, of opportunity to wipe out past defeats, of enemies within and without, of the need for force and the glory of force.

In the United States, people were reading powerful advertisements against war put out by World Peaceways; in Germany, people were at work in the armaments factories. As the military power of Nazi Germany rose, so did the provocations and the tensions. The fact that many people in America and Europe believed in the importance of peace and in the horror of war did not induce Germany to keep the peace. Indeed, the inability of other nations to defend themselves cost them their independence.

It was inevitable that this experience should have registered deeply among the peoples of Europe and the United States. The conditioned reflexes produced by that period were to create the mood and policies for the period following the end of World War II. In the United States especially, the response to any potential danger was to do the things the nation had failed to do during the Thirties.

It is natural, therefore, that many people should react to the threat of nuclear warfare by asking whether anything other than military preparedness can give them security.

Here we approach the basic difference between the situation before World War II and the situation today. Military power is no longer an adequate shield for the protection of national independence and individual freedoms.

A nation no longer "defends" itself by hurling back the aggressor. There is no known method by which one nation can physically restrain another nation from destroying its cities and expunging the lives of large numbers of its citizens. The best a nation can do is to threaten a devastating counterattack.

Such being the case, how does a nation protect itself against aggression? How does it safeguard its freedom and its values?

The best chance—perhaps its only chance—for meeting these needs is through the development of a common security. This requires machinery. It requires new rules of the game. It requires new conditionings, new habits, new outlooks, new prospects, new allegiances. The new allegiances need not eliminate the old. They need only take into account the oldest fact in the world; namely, that man has the obligation to create a sane society for himself and to safeguard the essential conditions of his well-being.

Control over weapons of war destruction will not by itself create or maintain peace. But it may well be the best place to take hold in any attempt to build a durable peace. And it can eliminate at least that aspect of the danger that stems from nuclear jitters over fear of surprise attack. It serves as a sort of ground-clearing operation for the things that must follow if the peace is to be real. Without it, the cause of peace is almost certainly lost.

YET if nothing happens beyond disarmament, then it may be only a matter of time before the same uncertainties and apprehensions that caused the nations to arm in the first place would reassert themselves. Indeed, there is no point in disarming unless something is done to eliminate the original tensions or areas of insecurity.

Therefore, the key question about disarmament has to do with ultimate purpose. What kind of peace are we trying to create? What kind of security system will take the place of arms? Under what circumstances can people feel reasonably secure against aggression and surprise attack? In short, what is the long-range, broad-gauge program of which disarmament is an initial part?

The answer must lie in the establishment of an authortiy which takes away from nations, summarily and completely, not only the machinery of battle that can wage war, but the machinery of decision that can start a war.

—N.C.

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LETTERS TO THE EDITOR

DEBATE IN DIXIE

As a Georgian, I feel that I must take exception to the remark by Theodore H. White that the instinct for citizen participation in government by the people in Southern cities is a "local reflection of a new national development" [*SR*, Sept. 17]. A great number of the people of Georgia died in the Revolution for the right to participate in their government, and Georgians have had, from the founding of the Colony, a strong tradition of popular government.

Remarks like Mr. White's demonstrate an unfortunate lack of knowledge of the history of the South and of the relation of this history to the political feelings in the section at the present time. Mr. White has captured to some extent the political tone in the South, but the subtleties of its cause have apparently escaped his attention.

Charles B. Mikell, Jr.

Savannah, Ga.

Theodore H. White's column on Vice President Nixon in Georgia missed the point. Of course the crowds turned out and greeted him enthusiastically. We Southerners are flattered to death to be noticed by a Presidential candidate—of whichever party.

Mildred Glaze.

Birmingham, Ala.

Heartfelt thanks for calling national attention to Georgia's county unit problem. The distorted selection of primary candidates enables our state Politburo to keep any opposing candidates from the state general "election" ballot. In November, the voters can only say "Da."

L. B. Cramer.

Atlanta, Ga.

PROBLEMS OF PEACE

Walter Millis is to be commended for his views in "The Peace Game" [*SR*, Sept. 24]. It is inspiring to find well-founded proposals for world peace among all the hand-wringing and cries of "What's the use? The bomb will fall anyway."

George C. Hostetter.

Burbank, Calif.

Walter Millis's article is extremely interesting in its discussion of the problems that might arise in the event of total abolishment of war. Although that eventuality now seems far distant, it is, as Mr. Millis says, something that needs careful study in preparation for it.

A further question that seems to me to require study in any appraisal of the problems of war and peace is that of conflicting ideologies. Today it is not the mere possession by Russia of bomb-making techniques that threatens us; it is Communist ideology. The free world is on the defensive because Communism has a formulated ideology which, despite its faults, can be and is being effectively propagandized. And of course the merely defensive never wins.

This is, I believe, the great problem of the free world today: to find a basic ideology to which all its peoples can subscribe.

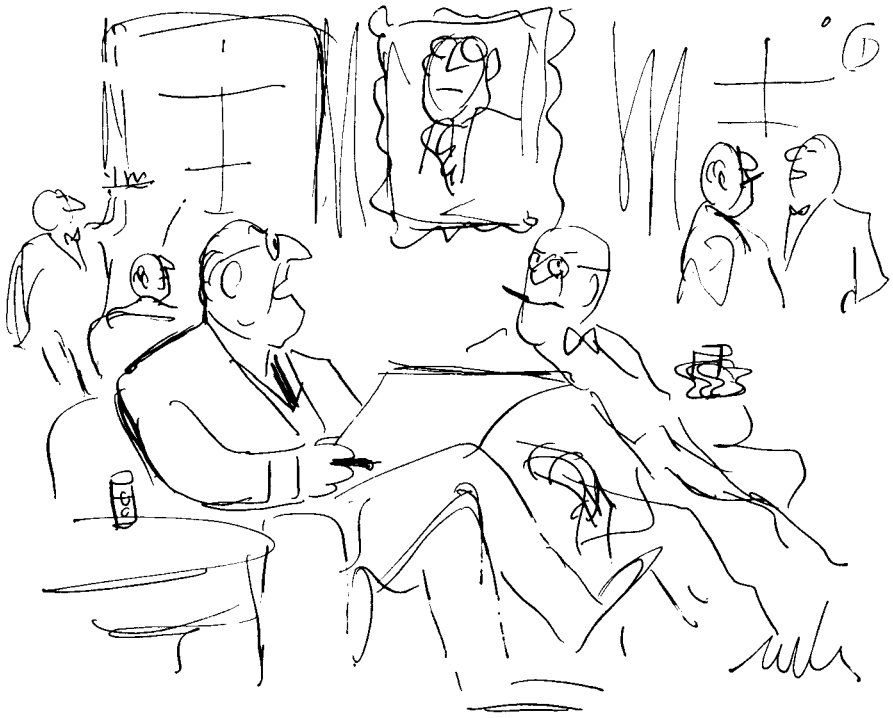
A. A. Williamson.

Washington, D. C.

As a conscientious objector doing alternate service, I found it gratifying to read Walter Millis's "The Peace Game." Such a proposal cannot help but acquire adherents through its rational advocacy of the only choice left for humanity. This article is a sample of the material that makes me proud to be an *SR* subscriber.

David Shivers.

Cleveland, O.



"I just don't understand all this concern about us older citizens!"

SUGGESTION BOX

Re Katharine Kuh's "Art on the Move" [*SR*, Sept. 17], may I suggest a way of making works of art familiar to the general public without the hazards of shipping? It is by sending colored slides.

Recently two artists visiting the Creative Arts Group here showed their work in this way. Without the expense of shipping, the members were able to get acquainted with the styles of these two artists.

It would be a fine idea if more competitions were handled in this manner, too. Some of us artists begin to feel pretty defeated after spending ten or more dollars on shipping and entry fees—only to have our work rejected.

Beryl Garrott.

Tampa, Fla.

ALUMNAE CLUB

I must answer Susie Siffrin's letter regarding the moral responsibility of the personnel at Fort Detrick in connection with their work on bacteriological warfare [*SR*, Sept. 10].

I cannot speak for the present personnel, but surely the doctors and scientists have not completely altered their ideals. I was a research secretary at Fort Detrick shortly after it was activated as a research center in 1943 and served there until 1945. Even then, during a bitter war, soul-searching went on. All debates and arguments always reached the same conclusion: The enemy we were fighting with its complete lack of humanity, could not be counted on not to use bacteriological warfare. In fact, it was felt that if they had their backs to the wall they might very well try it in desperation.

The only defense against bacteriological warfare, other than a *mutual* wholehearted peace, is to know what diseases can be used and how they can be disseminated. When you know which are feasible, you can start working on vaccines and cures and methods of retaliation. I would say that more good to man, animals, and plants has come out of Fort Detrick than evil.

Doris Lewis.

Coos Bay, Ore.

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SR GOES TO THE MOVIES

Panic on the Grass

JEAN RENOIR, a vastly respected member of the "old wave" of French directors, was obviously in an impudent mood when he made **"Picnic on the Grass,"** the title of which, in French, derives from the Manet painting "Le Dejeuner sur l'Herbe," which shocked the art world when it was shown in 1863. Renoir may have decided to do a little kidding of the upstart French directors; he may even have been serious about what the movie purports to say: that nature, if we're not careful, may rebel in her own way against man's attempt to control her. What appears before our astonished eyes, however, is a nonsensically unconventional movie, one in which the characters behave in a perfectly ridiculous fashion from beginning to end, while wholesale farce is blended with enchanting and artfully composed nature scenes. Through it sounds the pipe of a sly, grizzled old Pan, who sends forth a clear warning note to the Goddess Diana from the steps of a ruined temple.

None of it, on the surface, makes any sense at all. Who ever heard of a respected scientist proposing over television that artificial insemination is the best way to propagate the human species? And of the same scientist deciding to run for the presidency of Europe with that notion as his platform? Pursuing his candidacy, the scientist then announces his engagement to his forbidding cousin, leader of the Girl Scouts, who is firmly opposed to conjugal relations in marriage. Nonsense, the whole thing, absolute nonsense. But more occurs. The engagement is celebrated with a picnic on the grass, a catered affair during which the lady guests protect their figures by not eating.

At this point the old goatherd raises his pipe to his lips, rousing a sudden windstorm. During some odd happenings that follow, the scientist (Paul Meurisse) finds himself alone with a lusciously ripe farmer's daughter (Catherine Rouvel). She happens to be eager to try motherhood through artificial insemination; and she adores listening to the scientist as he expounds his various theories. Her insemination, you may be sure, eventually occurs naturally. Meanwhile, M. Renoir is by now obviously peeved with the inhibitions of his other characters, and he sends them on a wild bacchanal through the ruined temple. An ancient goat views the procession ruminatively. One suspects the animal has seen something similar before.

The insanity continues as the girl brings the scientist home with her to the farm. It seems he wants to think for a while, and the farm makes a good thinking place, especially when he has the wholesome farm girl at his side. Eventually he is found and captured by irate members of his rich family, who want him to proceed with his chaste marriage and his program for the artificial insemination of European womanhood. If this fantasy had been told in a slightly more orderly way it might have borne some resemblance to a conventional movie. As it is, people wander in and out of doors for no apparent reason, there is suddenly a close-up of an insect trembling on a leaf, and the goat takes another chew on something or other. Now and then a newly introduced character will speak up on a subject that annoys him. It all happens in very pretty color, and I would think that those who see the film would be better off not trying to make sense or logic out of it, but simply allowing M. Renoir to have his day in the fields. To say the least, the picture is original; to say more, the director has perpetrated a fantasy with a somewhat pagan moral. The priggish had best stay away.

A SWISS film, **"It Happened in Broad Daylight,"** is mainly concerned with a search for a pathological killer of little girls, with the only clue being a drawing made by one of his victims. The script was by Friedrich Duerrenmatt, the Swiss playwright and novelist, who, after writing it, turned the story into the short novel called "The Pledge." The movie is a well-made thriller of the psychological type, with Heinz Ruhmann, a good German actor, as the searcher, and Michel Simon falsely suspected of the crimes. Unfortunately, their voices are dubbed into English, and while this makes the plot and dialogue perfectly clear, there is nevertheless a jarring note of unreality that dubbing never fails to bring to a movie. I rather doubt that it's ever going to work. Voices and personalities are irrevocably bound together, even more than lip movements and matching sounds. To be fair, one must note that the movie itself is interesting and suspenseful. —HOLLIS ALPERT.

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BROADWAY POSTSCRIPT

Irma La Coquette

IT WAS with mixed feelings that I recently boarded my plane for the return hop from Dublin to New York. Even the handsomeness of the new Dublin airport and the sleek Irish International Airlines ship were gentle reminders that I was about to soar out of O'Casey's delightful "state of chassis" into a less colorful, if better organized, state of chaos.

For a brief exposure to Ireland, as reflected by the Dublin International Theatre Festival, can make one aware that there is something to be said for seeing the world from a fiercely local point of view. This is true to some extent even when the works one sees are partially stultified by too much respect for tradition and too little respect for the larger issues of the times.

Thus it was possible for a visitor to enjoy the Festival's obvious successes, which were Siobhan McKenna in a revival of Synge's "Playboy of the Western World," and Michael MacLiammoir's one-man show, "The Importance of Being Oscar." Yet for true exhilaration one had to turn to a first play by a twenty-seven-year-old sculptor turned playwright, James McKenna. Called "**The Scatterin'**," it smashes head-on into the real challenges facing Ireland's younger generation and does it with a style and form that are relatively free of the dead weight of tradition.

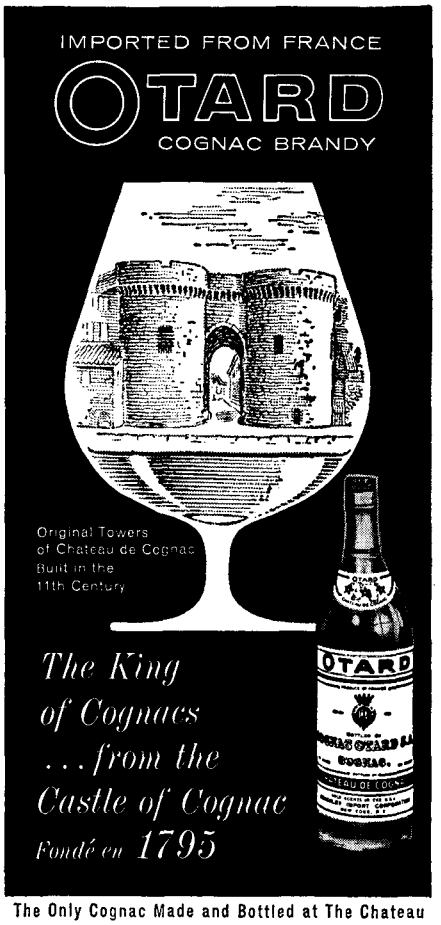
In it we meet six Teddy boys from Dublin's North Side as they express their joy and anguish about today's Ireland. Like the playwright, they are not so much angry as they are lonely and directionless. And while Mr. McKenna presents them sympathetically, he is honest enough also to criticize them, as he does, for instance, when a girl they whistle at taunts them for not being "big lovers" like some of Ireland's past heroes. The play moves on to explore their limbo through their sarcastic reaction to the conventions and absurdities of contemporary Ireland, and through their genuine passion for the good part of Dublin life. To give the play more dramatic plot, Mr. McKenna has fabricated an incident in which one of the Teddy boys acts to avenge the beating the police have administered to one of his pals who, with solid justification, defied their authority.

The method of "The Scatterin'" is to present flashes of story and dialogue, interrupted by rock-'n'-roll songs and dances. One of these, "The Story of Biddy the Whore," stops the show. Noel Sheridan, one of Ireland's most distinguished young painters as well as an exciting acting personality, renders this song with a slight satiric edge, getting a marvelously intense bite into such a line as "She's found a new mattress way under the clay."

The dialogue in "The Scatterin'" is rich with deep and colorful critical thrusts. Ireland is described as "an island surrounded by sea and sanctity"; England becomes "Guinness's other island"; Irish fathers, who lack the guts to kick unwanted suitors out, show their resentment by "sitting in the parlor like ancient Celtic cement mixers"; and Irish spirit has changed from Sinn Fein (ourselves alone) to Misha Fein (myself alone). Mr. McKenna's dialogue also catches the essence of colloquial speech ("She never got married —like she was free lance"). And even in its funniest stretches it exudes a poetic sense of the playwright's love for the wasted beauty of Dublin. Indeed, the play's title refers to the continuous emigration of the Irish from "a land that never understood them."

While one can appreciate the vitality and quality of "The Scatterin'," its structure and production are often as ragged as one would expect from a new playwright and an impoverished producing organization forced to stage the play in an old lecture hall. There is somewhat too much of the peripheral song-and-dance material in proportion to the amount of dialogue directly pertaining to the story. Nor do the characters emerge as distinctly different personalities. One might almost interchange any one of the Teddy boys with any other. These are faults that could be amended without great difficulty by eliminating some of the numbers and taking more time with the nonmusical part of the play.

But these faults seem accidents rather than lack of ability on the part of the playwright. "The Scatterin'" justifies the privately raised subsidy provided to Irish producing organizations by Lord Killanin and his Festival committee. Furthermore, it suggests that the best thing the Irish Government could do is allot subsidies to any of these established producing organizations who find a new play about Ireland by an Irish writer, rather than throw all of the public funds into an Abbey Theatre whose recent work ap-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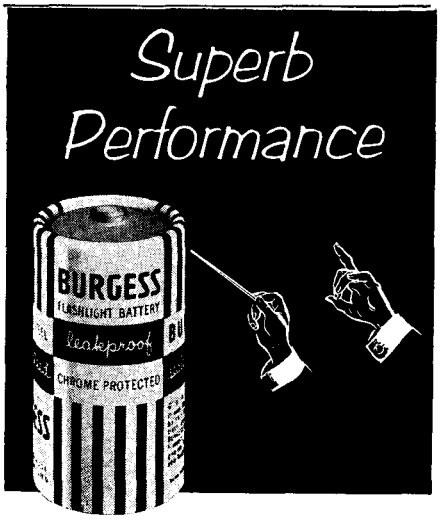

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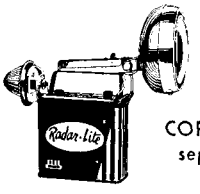

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pears to bear litle relation to the sort of thing that brought the old Abbey its world-wide reputation.

Is it fair for a peripatetic drama critic to fall in love with a musical comedy in Paris and then complain that the ensuing New York production has ruined the original? Should he not at least try to evaluate the Broadway rendering as a new piece of work to be compared only with other Broadway shows?

Let us now be as fair as it is possible for a thoroughly prejudiced critic to be. Let us try to forget our original glowing review of "**Irma La Douce**" (*SR*, Sept. 28, 1958) and refrain from listening to two moody and flavorful French recordings (Philips B 76 093 R and Vogue EPL 7 300), which at any other time we would call to our readers' attention. Let us instead repeat that Peter Brook is one of Britain's most sensitive and hard-working directors, that Julian More, David Heneker, and Monty Norman, who adapted the book and lyrics, are successful figures in the British musical theatre, that Rolf Gerard, who designed the scenery, has an exceptional painting talent, and that the leading parts are played by three of England's most personable and skilful young performers. Let us also note that the show they concocted for London is still running there in its third year, while the original Paris production was able to run only a year and a half, and in a smaller theatre at that.

To this already formidable machinery we must now add the fabulous producing acumen of David Merrick, who has stepped up the English production to meet Broadway standards of tempo, distraction, and volume. He has employed Onna White to choreograph some exhilarating dance numbers, orchestrator Robert Ginzler to complicate Marguerite Monnot's wonderfully simple music with a predominance of American banjo and kettledrum, and vocal arrangers Bert Waller and Stanley Lebowsky to make it unnecessary for us to hear the commonplace words that have replaced Alexandre Breffort's unforgettable lyrics.

The result is a roisterous Broadway musical about a saucy French flapper named Irma, and a handsome but impoverished law student named Nestor who rescues her from the moronic gangster for whom she toils. They fall in love as she sings "There is no cure for amour on the bridge of Caulaincourt" (a statement whose relevance evades me, although I do know that this bridge traverses a graveyard near the section in Montmartre where prostitutes operate). Irma then supports Nestor with her "wages of sin," but it is made clear that he accepts them only to avoid offending her. We see them living together high above Montmartre, where they sing a lovely ballad with the rather too general and soupy thought that "everything is unspoken in the language of love." Nestor is bothered by Irma's profession and hits upon an ingenious but exhausting scheme in which he disguises himself as a rich client named M. Oscar and thus prevents other customers from visiting her. Ironically, Nestor grows jealous of M. Oscar, does away with him, and in a satirical trial is sentenced to Devil's Island. We see him and his fellow convicts in their prison cells aboard the boat, where they sing a dirge about how even the slums of Paris seem good to an imprisoned man. Later, Nestor hears that Irma is expecting a baby around Christmas, so he and his mates escape in the most nonsensical voyage since "The Owl and the Pussycat." Meanwhile, back in Paris, Irma sings a beautiful lament in which she yearns for Nestor's return, and the spiritual ecstacy of this is described for us not so much by her as by figures carrying lighted pinwheels around the darkened stage. Nestor does return, is exonerated, and the story ends happily with Irma giving birth on Christmas Eve.

Elizabeth Seal, who plays Irma, seems infectiously goodhearted and exhibits an overwhelming willingness to dance with full energy. Keith Michell is a handsome and hard-working Nestor. And Fred Gwynne makes an entertaining caricature of the gangster boss. But the secret of the Broadway show's style is an actor named Clive Revill, who not only acts as narrator but keeps showing up "by surprise" in a variety of roles. Mr. Revill has the difficult task of reminding us that this is a French story, of supplying us with background information that we might otherwise have to imagine, and of preserving a comic tone that will make "Irma" a show "O.K. for children." He attempts these things with great versatility, skill, and persistence, and succeeds at least in distracting us frequently from events which, unless lit with real innocence from the actors' own well of experience, can seem gray and sordid.

The sum of all the pep and ingenuity that has been expended to save "Irma" is a new musical comedy that is all pep and ingenuity and which, to the audience's unwitting surprise, may turn out to contain at least four hit tunes. The producer has been more successful in elevating one of the great musicals of our time into one of Broadway's hot tickets than the critic has been in rising above his prejudice.

—HENRY HEWES.

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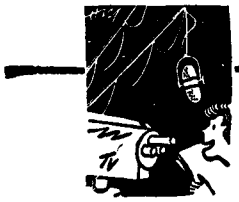

TV AND RADIO

Kremlinology Surprise

ON THE DAY recently when President Eisenhower addressed the United Nations General Assembly I learned about Kremlinology and *kto-kovo* from a Western Reserve University professor on television. I shall probably soon forget what the President said at the U.N., but I am sure I will long remember Dr. H. Pierre Secher's fascinating analysis of the various theories that seek to explain the mentality of Soviet Premier Nikita Khrushchev and other Russian leaders. I was in Cleveland at the time; it was 9 A.M. and I tuned in WEWS, the local Scripps-Howard station. The university's biweekly "Telecourse" was on, and with commendable topicality Dr. Secher was lecturing on "Government and Politics of the Soviet Union." The professor (if that be his title) is neither more nor less telegenic than the college lecturers one usually sees on TV. He talked from notes, coughed occasionally, scratched his head unconsciously, and gazed academically at the camera, but he made me wish I were a regular Telecourse listener.

The Kremlinology he discussed is the pseudoscientific method by which one scans Russian literature and infers attitudes which guide today's Communist leaders in the Soviet Union. *Kto-kovo* (the professor had written it on a blackboard) means "Who kills whom?" It is the form of political relationships which derives from the Communists' conviction of absolute rightness. It is the Machiavellian, continuous calculation, commonly called the power struggle, in which there are no middle possibilities and in which refusal to use bad means to attain desired goals is mere sentimentality and dangerous egotism. The Kremlinologists (as exemplified by a Rand Corporation study) employ the psychoanalytical method. They suggest that the original Bolshevik certainty of purpose and dedication to a cause was the typical reaction of psychologically maladjusted leaders to the sterile intellectualism of their time forty years ago. They suggest further that the maladjustment arose out of certain Freudian fears and drives (fear of death and of latent homosexuality). Dr. Secher found validity in this psychoanalytic explanation of the early Bolshevik leaders, but he doubted that this cleared up the mystery of Khrushchev and company.

He called it "a static model" and related it to Marxist ideology and Russian land-mass politics, along with other changing social factors, in order to explain the unique Communist behavior. It was all completely captivating as an intellectual caper, although how many bed-making housewives and pre-schoolers could dig it at nine in the morning is a big question. A rival station was also turning back the pages of time—to a 1933 Errol Flynn movie. Later in the day and during the evening, Cleveland TV stations gave a good account of themselves covering the fast-breaking news of the General Assembly. We saw the pictures, heard the edited speeches, and listened to the comments of the reporters. It was television at its public-affairs best, but it was all pretty dull. Anyone who had bought newspapers during the day knew the important developments. My suspicion that TV news has reached a point of technical and spiritual exhaustion was strengthened. The eye is quickly satiated but the mind is left hungry. The television journalists have to spend so much of themselves in merely bringing the story before their technological apparatus that they have little else to give.

Dr. Secher, with one camera (maybe two—I didn't notice), no deadlines, no ulcer, was the runaway winner of Cleveland's U.N.-Russian story the day I was there. He is a specialist, he has time to think, to read, to spin webs of synthesis. The TV journalists haven't even time for a decent lunch. They feed on the same sources (all secondary and tertiary, usually) as I do, They most often have nothing to say to me that surprises me; and, as someone who tries to keep reasonably well informed, that's what I need—intellectual surprise. The kind of TV journalism we get during a U.N. Assembly probably drives the more addicted of the television audience to distraction. They want the movies. For the great numbers of middle-group viewers no one has yet proved that movies aren't enough. But if television is at all interested in the minority audience at the other end of the viewing spectrum, the only way it will ever get it is by switching a little of that early-morning Cleveland Kremlinology and *kto-kovo* to the evening hours when the mind puts its feet up on the mental couch and says: "Surprise me."

—ROBERT LEWIS SHAYON.

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MUSIC TO MY EARS

The Royal Ballet's "Baiser"—"Orfeo"

HOW IS IT possible to add a third Tchaikovsky ballet to the favorite pair of "Sleeping Beauty" and "Swan Lake" without involvement with the complications of "The Nutcracker"? The Royal Ballet is showing how, by taking its most-favored composer in the guise Igor Stravinsky provided for him in "Le Baiser de la Fée." This act of homage dates from 1928, when Pergolesi plus Stravinsky, or Tchaikovsky plus Stravinsky, tended to mingle wine with acid. But as "None but the Lonely Heart" survives to serve as background for a lovers' *pas de deux* there were plentiful smiles of recognition when the work was introduced at the Metropolitan Opera House prior to being shown on tour.

There was also plentiful applause for the neo-Ghontcharova decor of Kenneth Rowell, and for Kenneth MacMillan's easy, artful discourse in movement. As a narrative treatment of the legend about a fairy who kisses a foundling in babyhood and comes back to claim him when he matures, MacMillan's "Baiser" is more absorbing, for me, than Balanchine's version for the New York City Ballet. Beyond this, there is no need to compare them choreographically, save to say that MacMillan's is highly creditable to him, and delightfully suitable to his dancers.

These include not only Svetlana Beriosova as the Fairy and Donald Macleary as the babe grown older, but also the brilliant young Lynn Seymour (Canadian by birth) in her American debut as the fiancée. Beriosova's personal persuasion is sufficient to make almost any preference for her plausible, but Miss Seymour is a fetching young seductress herself, with a mischievous face as well as a pair of supple steel pins for legs. She is the kind of dancer who adds an indefinable quality of her own to the basic choreography, which can be an intrusion. In this case it is a completion of the design, adding gaiety and character to the gay character she is impersonating.

In another circumstance, Beriosova would be a sufficient story unto herself, for this Fairy—cool, impersonal, wholly entrancing whether disguised as a gypsy or in her own fey personality—is one of her best creations. MacMillan has been strongly successful in defining her movement from Miss Seymour's, sometimes with a borrowing from the Bolshoi repertory of lifts and leaps, but always with his own inflection. A thoroughly good ensemble performance and a spirited playing of the score made the enterprise a three-dimensional success.

So, in a way, was the other novelty of the three-part bill, a staging of "Antigone" by John Cranko. The way, however, was a rather less distinguished one, for Cranko has concentrated on a mime-and-motion retelling of the legend without devising much that is striking as dance. It tends to a kind of Tudorish "natural" movement, which doesn't attract as much at second hand as at first. It does, however, provide the opportunity for Beriosova to shed her "fairy" personality and assume a wide-eyed Grecian one. She does, in truth, give a winning and accomplished performance, even if it has more to do with her innate distinctions than with Cranko's choreography. David Blair and Gary Burne as the quarreling brothers and Macleary as the banished Haemon were always in the action. Rufino Tamayo has set an impressive stage and designed a batch of brightly contrasting costumes. Percussion and brass carry much of the burden of Mikis Theodorakis's score, which doubtless provided a resilient rhythmic springboard for the dancers if no more than a din of distraction for the viewer.

Also of novel interest was the Royal Ballet's restudied, reset "Giselle," which has yet to be shown in London. James Bailey's treatment of the traditional scenes are properly colorful, and the added mime and dance sequences (especially in Act I) add variety to the unfolding drama. It is a good-looking, well-integrated "Giselle," in keeping with Royal Ballet standards. Where it lacks real distinction is in its principals —Margot Fonteyn, Michael Somes, and Anya Linden. Miss Fonteyn's Giselle has developed some in the seven years since it was last seen here, but it strikes me as being deficient in the lightness, the fragility that made the Giselles of Markova and Ulanova a peerless pair. Miss Fonteyn is never less than a great dancer, but that is only the beginning of a believable Giselle. Michael Somes was unmistakably a prince even when posing as a peasant, and so it went.

Almost as rare as stage performances of Monteverdi's "Orfeo" (not to mention Luigi Dallapiccola's "The Prisoner") are productions of the quality devised for them by Donald Oenslager in the double bill now being offered at the City Center. The only regret, from my aisleside view, was that all his theatrical craft and professional resources were lavished on works of specialized appeal which resist rather than react to his efforts to make them visually vital.

One could assign some blame, in each case, to the antiquity of the methods employed: Monteverdi's, for the very good reason that his work is nearly 250 years old and that everybody has been borrowing from it since; Dallapiccola's, for the less good but equally pertinent reason that what was modish a dozen years ago (angularities of the spoken-sung line) is merely monotonous now.

It is, of course, an abiding miracle that a work dating from 1607 should still be playable, but each renewed contact with "Orfeo" makes clearer why a whole genre of art derives from it. Monteverdi tells his story clearly, if at a leisurely pace: It has a beginning, a middle, and an end—and the high point of eloquence comes exactly where it should, in Orfeo's lament that softens the resistance of Plutone.

This lament was beautifully sung by the French baritone Gérard Souzay in his first venture here as a dramatic rather than concert performer. The misfortune was, however, that it was not nearly dramatic enough, for all the surety of sound and suavity of style he commands. Judith Raskin sang some lovely phrases as Euridice, and Evelyn Sachs recalled the promise of her brief Metropolitan career (about a decade ago) with her solid mezzo singing as Proserpina, but the drama rarely moved.

However, if it sometime failed the ear, this "Orfeo" always pleased the eye, thanks to Oenslager's subtly contrasted over- and under-ground conceptions. He dealt in tints of green for the former, burning reds and coal blacks for the latter. One faded into the other with a swiftness and pace that rather accentuated the absence of these elements in the performance itself. Christopher West had some good thoughts on organizing the drama, but using so many choristers and dancers on this smallish stage was not among them. And Robert Joffrey's choreography didn't add much but motion (rather than movement).

In the ensuing "Prisoner" (which was sung in English), Oenslager varied his methods drastically to present a scene-in-scrim. Here lighting does most of the work, thanks to Oenslager's multiple skills. Anne McKnight, whose Musetta in the Toscanini "Bohème" of 1946 promised to spark a career which never ignited, resumed appearances with the company to perform the Mother with a kind of younger Patricia

(*Continued on page* 71)

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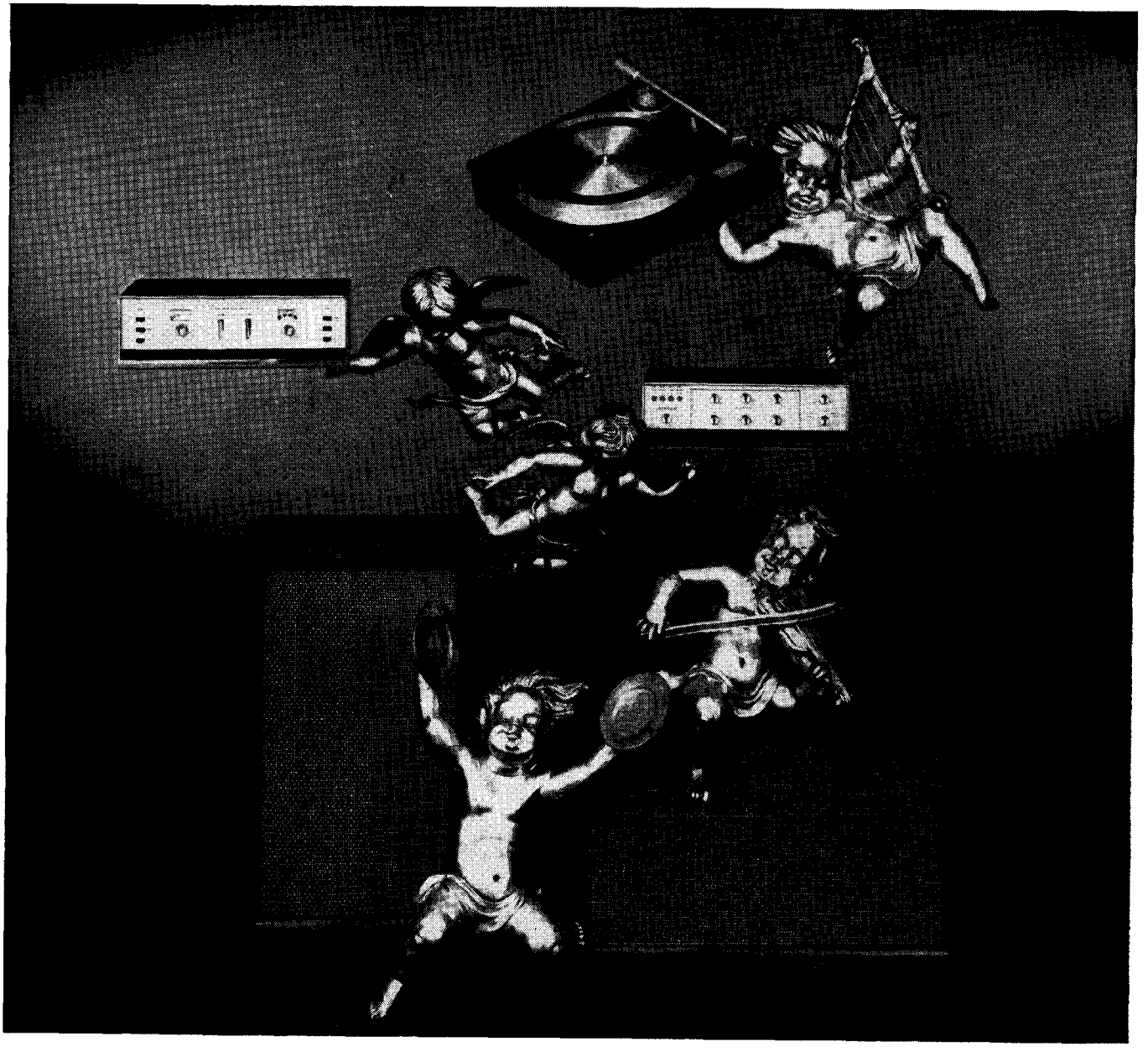

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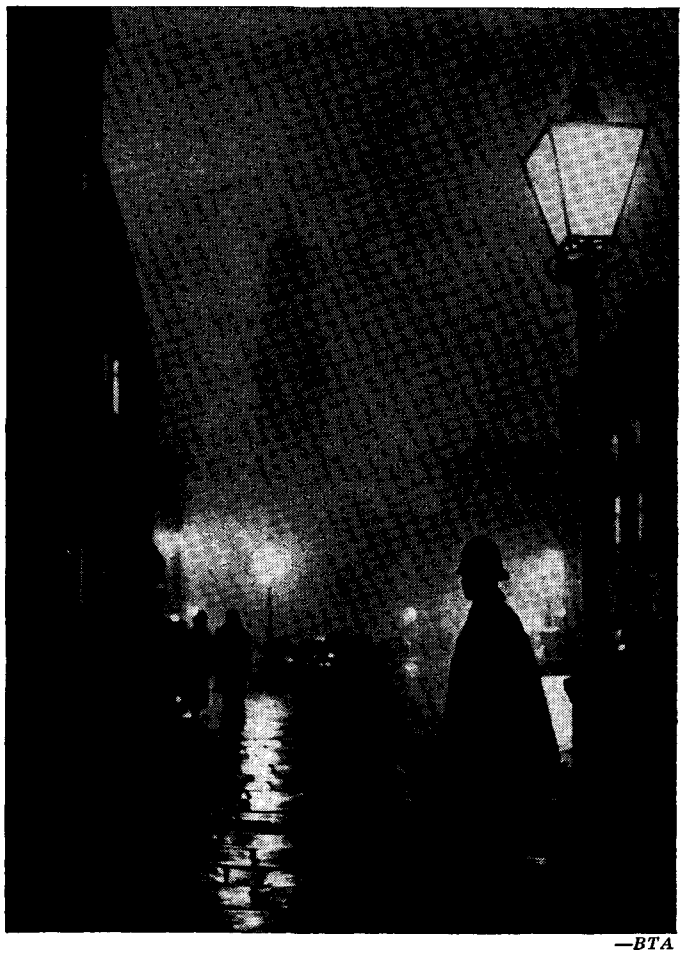

—BTA

THE summer suntanners were gone, the bikinis of St. Tropez stored, the umbrellas folded at S'Agaro, the tables taken indoors on the Piazza Navona. But abroad there were other pleasures: the theatres of London, the opera of Paris, the snows of Switzerland, the inns of Austria, and the warmth of Sicily and North Africa. Twenty-odd pages of thought, report, and beguilement follow, with a piece of Joseph Wechsberg; observations of Western Europe by Soviet travel writer Nikolai Mikhailov, excerpted from his book "From Pole to Pole"; notes from Morocco by Michael Campbell, an Irishman who is author of the recently published "Peter Perry"; and a question by the local interlocutor about whatever happened to "Visit the USA Year." It begins, as they say in recordings circles, on the flip side. —H.S.

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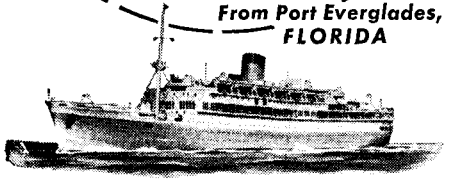

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How to Freeze

By JOSEPH WECHSBERG

IN THE international deep-freeze glamour race that will again be run all over the Alps between Christmas and Easter, Austria now has a slim lead over Switzerland, while France, Italy, and Germany are falling behind. The sun also rises sometimes over the powdery snow slopes of Germany's Garmisch, Italy's Courmayeur, or France's Megève, and expert skiers will have a hard time choosing between the Parsenn *Pisten* and the Arlberg downhill runs, but members in good standing of high society, Alpine division, would rather be seen walking, perchance in a plaster cast, in Zürs than elsewhere.

The whims of *après-ski* snobbishness are strange and quite incomprehensible. Not so long ago people went skiing to Davos, Mürren, or Wengen. Well, some still do. Badgastein was a watering place for doddering daddies in need of speedy rejuvenation. This winter ladies going to Badgastein are advised to take at least half a dozen *Keilhosen* in different colors to be ready for all sartorial eventualities; assuming of course, that only ladies who can afford to wear *Keilhosen*, a tricky piece of apparel, will go there. The plight of Switzerland is dramatized by the fact that the Swiss themselves go to Austria when they want to have fun. Fritz Frey, the proprietor of the magnificent Bürgenstock, a twenty-four-karat summer resort jewel overlooking the Lake of Lucerne, goes to Zürs, Austria, for skiing and relaxation. So does Ernst Scherz, who owns the Gstaad Palace and has put Gstaad on the winter resort map of Switzerland. The Swiss have the finer hotels and greater tradition, but the Austrians seem to have a monopoly on fun, charm, and zither-*Gemütlichkeit*.

Take Zürs, for instance, a cluster of high-priced hotels, ski lifts, and souvenir shops 5,642 feet above sea level, surrounded by breath-taking peaks and no trees whatsoever. In summer and fall Zürs is a ghost village, cool and depressing, its loneliness rarely broken by the distant sounds of cowbells. Comes Christmas, and Zürs explodes into a bacchanal of guest races, folklore evenings, ski competitions, ice bars. "Zürs," says a pamphlet, "is noted for its gay atmosphere." A nice understatement. Zürs probably has more millionaires per square foot and a higher incidence of broken bones than any other community its size on earth. The local doctor is busy setting fractures, and a Zürs plaster cast has the highest glamour rating of all Alpine winter resorts. To prove its authenticity, a genuine Zürs cast must have the autographs of the local skiing instructors and prominent skiers.

Snow, thin air, and sunshine at 7,000 feet seem to have the same stimulating effect on the glands as a tropical sea voyage. Insiders know that the real fun at a well-run ski resort starts after darkness. It is at that moment that the Austrians show their genius for running up people's libido and the "extras" on the weekly bills. Others have tried it and failed. It is a mixture of spicy food and waltz music, of cosy mountain inns and the smell of a *Beuschl* (calf's lungs) with *Knödel*, the smile of the waitress or of a duchess, and the promise of better things to come later in the evening. There is a myth that Austria is "not an expensive country." A week with the headwaiters, skiing instructors, *Gräfinnen*, and barmen of Zürs will be a rude awakening, financially. Almost all local hotels are expensive and the choice between Zürser Hof, Alpenrose-Post, Lorünser, etc., is academic.

A little farther down is Lech am Arlberg, not quite as fashionable as Zürs, but larger, nicer, warmer, sunnier. A gondola cable railway connects the place with Oberlech, "the sun terrace of the Arlberg." Lech has more ski schools and courses for beginners, while the 7,000-foot-high downhill runs of Zürs are the preserve of accomplished masters. Lech is a *Wirtschaftswunder* village, reflecting its closeness to the German border. Some places feature their prices in Austrian schillings and German marks. Every

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Fashionably

—*Swiss National Tourist Office*

year I go there I see new hotels or old hotels with new wings, new store fronts, new chair lifts and ski tows. Everybody in Lech, except the guest, seems to be getting rich fast. Lech's two Olympic champions are Othmar Schneider and Trude Jochum-Beiser. The leading hotels are called Post (beautiful and old, with lovely woodwork), Tannberger Hof, Sonnenburg, Krone, Schneider.

Americans seem to prefer Zürs, the Germans like Lech, and the Dutch, British, and French have a flair for St. Anton. (Few Austrians can afford to go to the Arlberg region, but Austria is full of lovely ski resorts whose names you've never heard.) St. Anton is my favorite Arlberg resort. It also happens to be the birthplace of modern skiing. It was in this valley town, 4,200 feet high, that an unknown Austrian skiing instructor named Hannes Schneider, from nearby Stuben, invented the "Arlberg School" technique in the early years of the century. Schneider's pupils have developed his art into the refined short-swing technique called *Wedeln*, fast turns to the right and then to the left, which is now taught in all Austrian skiing schools. (The instructors go through a two-year course and have to pass strict government-directed tests.) After a day of short-swing *Wedeln* a man doesn't know whether he has any knees left. After all, he is in a country that has sixty-six cable railways and 520 modern ski lifts, according to the latest count.

Skiing is serious business in St. Anton am Arlberg, the Mecca of modern skiers and home of the Kandahar run, the world's most famous ski race. (The spirit of Madison Avenue is all over the Arlberg.) St. Anton abounds with famous *Abfahrten* (downhill runs), gondola cable cars, ski lifts, orchestras, bars, *Stüberln*, and Original Tyrolian Evenings. It has the best hotel in the Arlberg region, the Post, a big place with an old tradition that is competently managed by the Schuler family.

Queen Juliana of the Netherlands keeps an apartment at the Hotel Post, King Baudouin of Belgium goes there, and last year the romantic Soraya lived in room No. 30, and everybody at the Post down to Pepi, the baggage porter, became a front-page celebrity. The chefs of the hotel and of its charming annex, the old Gasthof, are experts in preparing fine game, especially roebuck and venison, which is shot by the proprietor, a passionate hunter. Franz, my favorite Austrian headwaiter, is old-fashioned enough to take an interest in the guests' well-being. The Post has thick walls, and light sleepers won't be bothered by the music from downstairs, where dancing goes on until all hours. People who like to make an appearance at a ski resort, but not necessarily on the slopes, are advised to go to St. Anton, where the fun lasts twenty-four hours a day and their absence from the ski trails will not be noticed, as long as they talk competently of *Schuss* and *Umsprung*. Sooner or later the Austrians will have to set up theoretical skiing instruction where you learn to talk confidently about the Alpine technique. Don't miss the gondola cable car ride to the Valluga (9,276 feet), with or without ski; the trip alone is worth the journey to St. Anton.

We now take you down to Innsbruck, the scene of the Olympic Winter Games in 1964, with fine Gothic houses, theatre, concert halls, cinemas, good hotels (Europa, Tyrol, Maria Theresia), famous ski schools in nearby Igls, chair lifts (five), cable railways (five), ice skating rinks (five), giant Olympic jump, toboggan runs (countless), easy walks (thirty miles of), where you may combine "the pleasures of urban life with the delights of a skiing holiday." I consider getting away from the urban pleasures the major attraction of a real winter holiday, and I wouldn't stay longer in Innsbruck except between trains. Still, the city seems immensely popular with the British, who arrive in long Wagons-Lits extra trains from Ostend, with *Sozialtourists* who depart in large buses, and with people who like to dance all night during the Austrian *Fasching* (carnival) and go up on the Patscherkofel in the morning to try the famous downhill runs with the Olympic trail. The *Föhn*, the wind from south and west, is so bad here

(*Continued on page* 61)

—*Swiss National Tourist Office.*

—*Swiss National Tourist Office.*

—*O. V. W. Hubmann.*

High society, Alpine division—Curlers slide the stones at Schuls, Switzerland (left), chair swingers at Zermatt ride in the shadow of the Matterhorn (center), while snowbound swallowers patronize the eisbar at Austria's Lech (right), where "everybody but the guest seems to be getting rich fast." "The Swiss have the finer hotels, the Austrians a monopoly on zither-Gemutlichkeit."

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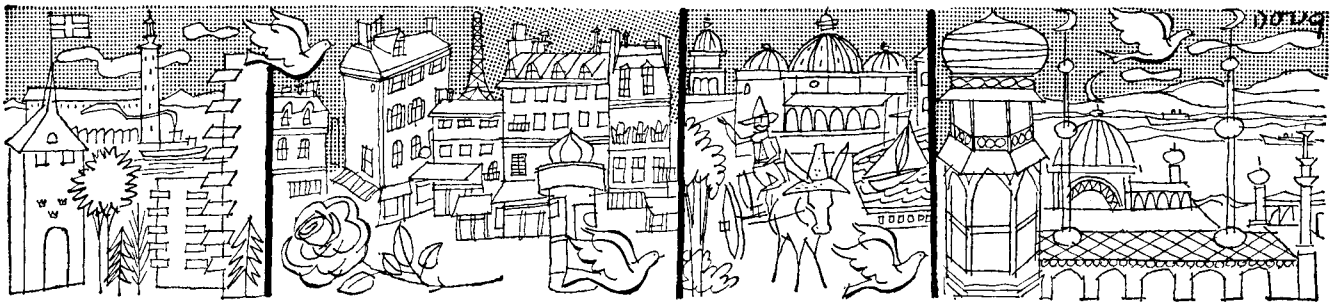

A RUSSIAN TRAVEL WRITER IN EUROPE

By NIKOLAI MIKHAILOV

GREECE: I saw brown-skinned people. I heard Greek speech. I felt the smell of olive oil. A sponge vendor came toward me, draped from head to foot in knobby yellow balls. In the window of a souvenir shop I noticed little brown urns, plaster models of the Acropolis, copper bowls, dolls in the national costume; a kilt, black pompons on the shoes, and a red fez with a long black tassel. The sentries at the royal palace still wear it.

I had less than two days, while the tanker was anchored in Piraeus, to see Hellas. I made a beeline for Syntagma Square in Athens. Athens and Piraeus have now grown together. A broad highway bearing the name of the man who supplied the capital for its construction runs from the sea to the center of the city. There is a grassy aisle down the center and oleander trees on each side. Athens is at pains to look like a first-class capital.

Athens has an underground railway, glossy magazines, and a memorial to the unknown soldier. There are many cars, even more luxurious than those in Paris and London. They sweep along the asphalt or stand outside hotels, mansions, and offices, and their chauffeurs flick the dust off them with soft brushes. Motor scooters glide past on their little rubber tires, a young man in front with his girl-friend on the pillion trailing her foot along the asphalt like an Amazon. The broad pavements are dotted with tables. Live ducks swim in the fountains that play refreshingly in the restaurants. The radio croons softly all the time. Fashions are refined. The men wear narrow trousers and pointed shoes, the girls favor the ponytail, and their mothers the tight waist, the broad flowered skirt, and high heels, thin as nails. In Syntagma Square, where children with their nurses feed pigeons in front of the Parliament building, I noticed blue and red motor coaches glittering with fresh paint, glass, and chromium, their seats like feather beds, with cushioned head rests, and a guide with a microphone in his hands.

ITALY: Rome rises suddenly out of poppy-sprinkled fields. And no matter how much you were expecting, no matter how much you thought you had already understood its significance, it overwhelms you with its strength, its continuity, its inexhaustibility, its staying power through the centuries. Its stones may have crumbled but they have passed on their life to others. With its eroded aqueducts and columns, the grizzled dome of its cathedral, the voluted façades of its churches, the square windows of the old *palazzi*, the grave of Raphael, the memorial to Garibaldi, and even its new railway terminal, a kilometer long, it impresses you as an indisputably formidable capital city. You see Rome from its hills, from under the dense flat-topped Italian pines, from arched bridges over the turbid green waters of the Tiber, you feel Rome among its marble walls overgrown with ivy and wisteria, in the murmur of its fountains, and in the scent of sun-warmed cypresses, you hear Rome in the whispering of the museum crowds who have come here from all over the world—and you acknowledge its right to the reverence which has been handed down to us from Goethe and Stendhal. But how can one fit these two things together? On the cornice of a fine-looking building I read the words: "Nation of poets, artists, heroes, saints, thinkers, scientists, navigators, and explorers." And at the cash desk of the little shop just across the street, as everywhere else in Italy, they humbly accept dollars for lire. They bow down to the foreign seal for the sake of a petty profit on the exchange. So tragic a combination of pride and humiliation I have never met before.

A road has been cut in the steep mountains high above the Gulf of Salerno, which is even more beautiful than that of Naples. It winds from one hotel to another, sprinkled with water from the overhanging cliffs, its stone walls festooned with carnations and roses. A laborer repairing that road told me he earned 600 lire a day, less than the established minimum wage, while the income of Lauro, the ship owner, is said to amount to several

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million a day. The laborers' families feed on chestnuts, the city poor live in stinking hovels, while the owners of the villas on Capri, "the most beautiful island in the world," fence themselves off with flowers, nail their *Privato* notices on the gate, and spoon-feed their pet dogs, with coats clipped in the latest fashion—monkey.

Here there are many artists with pure humanity in their hearts, perhaps more than in other countries of the West, for here the wounds of the people are deeper than anywhere else.

There are said to be many religious people in Italy. Probably there are. Everywhere one sees figures of the Madonna in niches garlanded with flowers. But I noticed that in the cities they illuminate their madonnas with a ring of fluorescent lighting, on the crumbling fronts of the houses to the left of Rome Street in Naples, say, in those crack-like streets, where the dwellings open on to one another, washing hangs between them, and the air is thick with the smell of rotting fish and someone is always quarrelling. I don't know, but I should think it is not very easy to pray to a deity framed in fluorescent lamps. What of genuine feeling, habit, and tradition?

Church officials in black soutanes with their heads tonsured eat their ice cream greedily in the streets. Nuns in white starched headdresses ride on motor scooters. In Rome, every monk carries a briefcase. From the windows of the Vatican museum one can see the violet and orange *landsknecht* in their helmets and armor showing the drivers of fashionable limousines the way with their halberds. In Conciliazione Street, which leads to St. Peter's, one finds St. Peter's Cafe next door to the cathedral, doing business without any scruples.

Nevertheless, the power of the Catholic Church is still great. But popular pressure from below is also great and it attracts all honest-minded people—priests who sympathize with the godless Communists are not so unusual in Italy.

FRANCE: Pushkin had it so naturally in "The Stone Guest." He looked at Paris with the eyes of his Spanish heroine. Pushkin attained this geographical metamorphosis because he was a great poet, and also, I think, because he was a Russian. He was quite at home in Western Europe, even though he never managed to visit it.

"At home in Europe"—that's what I was thinking on the shores of the Mediterranean, in Scandinavia, on the Elbe, on the Rhine.

The peoples of Europe are different, they live a different life, and their

(*Continued on page* 58)

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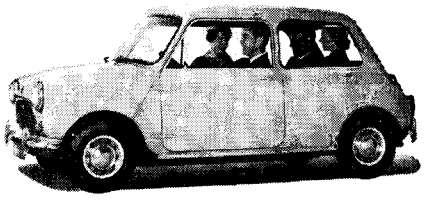

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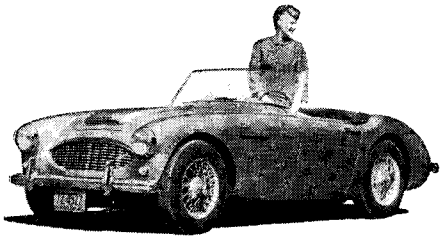

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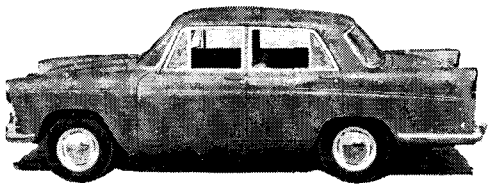

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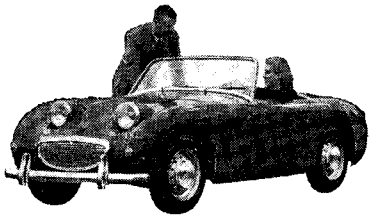

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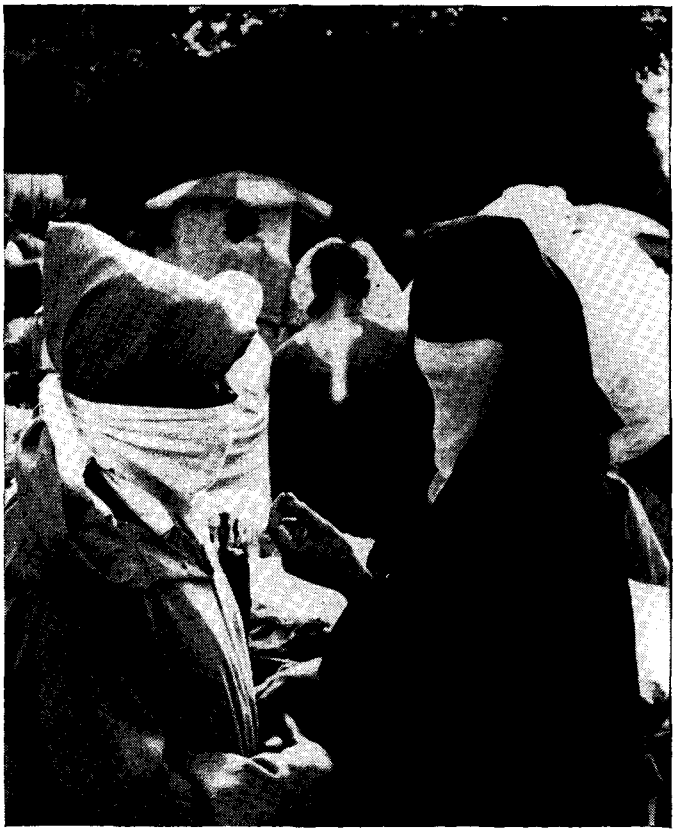

The Mood of Morocco

By MICHAEL CAMPBELL

THE mountainous landscape of sun-scorched Morocco is, surprisingly, as fresh and green as Ireland, and the wild flowers are astonishing. There are many fields of rather sparse wheat, and one can see how they were produced: in every direction there is a man with oxen, or donkeys, or asses, or camels, or combinations of these, pushing an old wooden pole through the toughly resisting earth. Women in clusters, all with red and white striped skirts, bound about with hold-all cloths that make them look enormously fat, are bent double, weeding among the wheat, and other groups of women are reaping with sickles. The work is all done by hand. Everywhere there are sheep and goats together, and no one seems to be separating them. They, too, are extraordinarily placid, and never, never, do they wander from the roadside into the path of one's car.

Away in the mountains is Xauen. It is one of the holy cities of Islam, and the two Baptist ladies who have been working here for many years have not achieved a conversion. So an Arab informed me, with a smile. The heathen traveler may identify it, crudely, as such, by the fact that the round red Coca-Cola sign, in two languages, is affixed to each of the cafes. (I am not advertising, but curiously this is *the* sign of an Arab cafe.) Nevertheless, there is stronger refreshment in the superbly situated Parador Hotel and swimming pool (twelve shillings for a single room), where the charming, cosmopolitan patron is Russian and speaks of his time with the Imperial Army and his friendship with the younger Tolstoys, while the djellaba-ed teetotalers stand about the entrance hall, gazing disapprovingly into the bar.

The police examine us to see that we are fit to enter Tetuan. Here the Spaniard promenades back and forth in his best suit, and an official guide appears out of the masonry and takes us through the Medina, where there are more blind and maimed than at

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Tangier; it is both spectacular and alarming.

The police examine us to see that we are fit to leave Tetuan. "National Security" is written on their van. A passport composed half in the Irish language is studied with admirable poise. We have now left what used to be Spanish Morocco and entered what used to be French Morocco, and the roads have changed from good to very good. They are more or less deserted. Tangier apart, not a single car with English-speaking occupants puts in an appearance.

The guidebook calls them "canteen garages," these delightful oasis restaurants in tiny villages on the main road. Two gasoline pumps in front, and possibly a verandah. In the rear there are tables, chairs, flies, dust, a quiet game of boule under the trees, French farmers in their Land Rovers stocking up with crates of beer; a colonial outpost; a light breeze blowing; a feeling of timelessness and peace; and Madame, who never thought to see us, is producing hors d'oeuvre with *artichaux vinaigrettes, poisson, entrecôte* with *haricots verts,* cheese, and fruit, for a few shillings, in a few minutes. But Monsieur, integrious, serious, and inflamed, is striking the bar and crying:

"*Les hypocrites!*"

"Who?"

Why, *les Arabes. "Prenez garde, Monsieur!"* Lying, thieving, indolent, deeply hostile after the thirty years he's been here, and *"hypocrites, hypocrites, toujours, toujours!"* Ninety per cent of the carpets are made in Lyons, and transported and sold as Moroccan. Teetotal? Ha, ha, ha! Although drinking is forbidden by law as well as by religion, and means two weeks' immediate imprisonment, there are Arab drunks everywhere. Coca-Cola is successful. (I am still only reporting; Coca-Cola and the Moroccan Embassy please note) because there is a wine of an identical color which one inserts, for sale, into the Coca-Cola bottles. *"Hypocrites, Monsieur!"*

The town of Fez is glorious, except for the Arab wearing a red fez, and sports coat and grey flannels, who sits down at the next table and tells us we should not be drinking beer because it is immoral and bad for the liver. It has the most stunning hotel in Morocco, the Palais Jamais, which used really to be a palace, set up high above the Medina, amidst cool trees, gardens, and ponds, at different levels. We stayed more modestly at the Grand Hotel, in the new town, formerly French town; a three-star hotel, however, at fourteen shillings for a single room. The new town is here a drive,

(*Continued on page 52*)

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WHY THEY DON'T VISIT THE USA

By HORACE SUTTON

WHILE a lukewarm mist dribbled from the sky, and the Atlantic, sullen and gray, washed disinterestedly at the shoreline a few hundred yards away, several hundred representatives of the U.S. domestic travel industry were closeted in an aging Virginia Beach hotel last week asking each other an embarrassing question: "Who came to visit during 'Visit the USA Year'?"

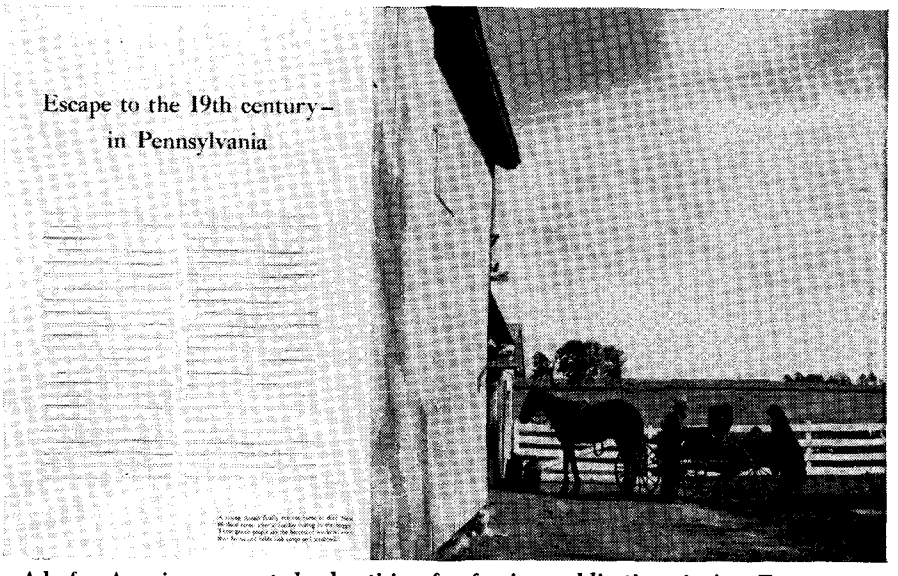
Had the program, launched as it was by a Presidential proclamation, been, as one airline executive termed it, "a colossal flop"? Or did it represent, in the words of one spokesman for a large U. S. travel agency, "a fantastic bit of progress"?

While perhaps not "a colossal flop," "Visit the USA Year" was certainly far from even a qualified success. As the symposium at Virginia Beach unfolded, and the private critiques continued in the back rooms, our effort to turn ourselves into a tourist attraction for foreign visitors revealed us woefully lacking in half a dozen vital areas. The government attempt to spark a "Visit the USA Year" was in effect a feeble and halfhearted effort. As a host nation we proved, on our first time out, a dismal failure. The visa restrictions which we maintain are a continuing stumbling block to those who would like to come here. We have little appreciation of the value in international understanding of having visitors see us on our own home grounds. We have even less comprehension of the necessity of filling an alarming dollar gap that is already at the billion-dollar mark and widening daily. The provincialism and naïveté displayed by some managers of U.S. travel attractions in selling travel in the U.S. to foreigners were nothing short of shocking.

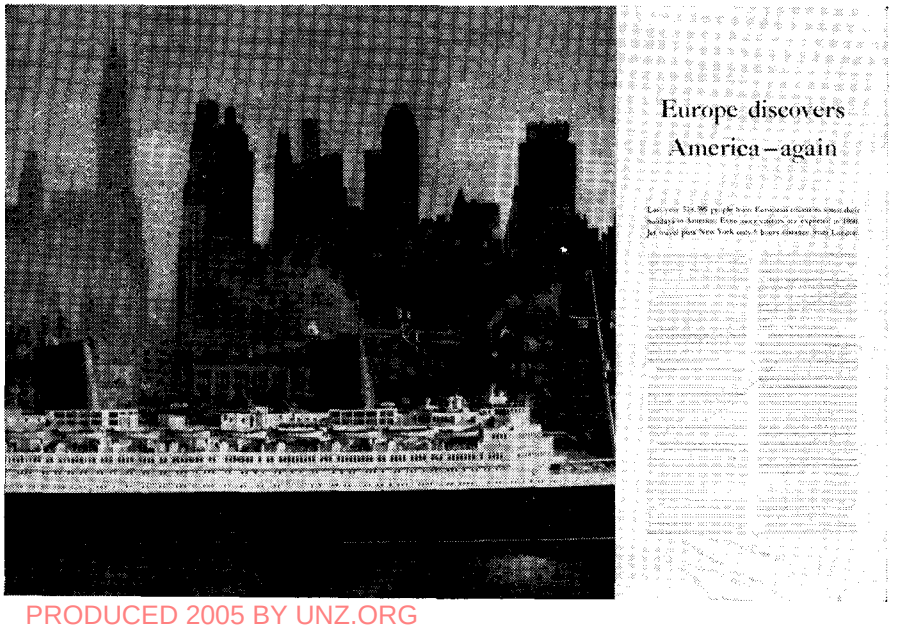
After the Presidential proclamation, which was made in 1958 and which called for "business, labor, agricultural and civic groups, as well as the people of the United States generally, to observe 1960 as Visit the United States of America Year with exhibits, ceremonies, and other appropriate activities designed to forward the purpose of promoting international understanding and world peace," an organization called the National Association of Travel Organizations (familiarly and to everybody's confusion known as NATO), which comprises heads of state travel bureaus and domestic travel attractions, moved to step up its propaganda to bring foreign tourists here.

It gathered a collection of commercial travel folders about the U.S., unfolded them, put them in hard covers, called them "portfolios," and sent 7,000 of them abroad. Backed by Ford money, NATO let loose a flood of its own folders printed in eight languages. Private companies like American Express printed foreign-language folders, showed travel movies entitled "All About New York" and "Minnesota, Star of the North," and brought over employees from its offices abroad for familiarization tours of the U.S. Trans World Airlines opened an information bureau in London, handled 10,000 mail and in-person inquiries. An interested but unnamed party paid for the translation and printing of 25,000 "Visit USA" folders that were dispatched to the Soviet Union.

On its part, the government signed



Ads for America—suggested advertising for foreign publications invites Europeans to discover America again, find nineteenth-century Amish life in Pennsylvania.



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the proclamation but failed to appropriate any money. As a matter of record, the very year the President signed the proclamation the budget of the International Travel Office of the Department of Commerce was cut by 40 per cent. Some observers noted that while American money was still being pumped into Southeast Asia to nourish *its* undeveloped travel area, none was being spent to build up our own travel industry. A committee appointed by the Secretary of Commerce after the signing of the Eisenhower proclamation held one meeting in Washington, set up three subcommittees, adjourned, and never met again. Said C. P. Austin, director of the International Travel Office, in a rather forlorn report at Virginia Beach: "We couldn't get a USA poster although we desperately needed one."

But a poster was scarcely the only loss suffered by the program. A year ago the Interstate and Foreign Commerce Committee of the Senate, headed by Warren Magnuson, began a study to find ways of improving our foreign earning capacity. Looking into the figures, it found that a billion dollars more was being spent by Americans abroad than was being compensated for by foreign spending here. (In one week last month, $181 million in gold flowed abroad, against $50 million for the prior week; *Time* called it "the biggest weekly commercial loss since Depression 1931.") Looking into the travel industry, the committee found the airlines were, as one member put it, "the only live wires pushing for two-way travel." While the committee recognized that it was not in the cultural exchange business, travel by foreigners to the U.S. seemed to it the cheapest way of getting our message across. It is much more complicated to move an Iowa farm to New Delhi for India's International Agricultural Fair or to take a drug store to Zagreb (two projects in which the U.S. has recently been involved) than it is to bring Indians and Yugoslavs to America. Existing U.S. Government offices on which we had been relying proved inadequate to the task. The USIA, after all, is not responsible for travel promotion. Moreover, while it is a propaganda agency, foreigners must be disposed to visit its offices. Travel promotional material dispatched to our embassies abroad confounded our diplomats, junior and senior. When it found itself charged with promoting "Visit the USA Year" among the Belgians, our embassy in Brussels called Arthur Haulot, head of the Belgian National Travel Office and also of the European Travel Commission, and asked him for advice. Somewhat startled, Haulot reminded the embassy that it was the U.S. which itself had set up the European Travel Commission and revitalized much

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Please send me FREE descriptive material on Mexico.
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City Zone
State Country
My occupation is
Proposed method of travel

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Now let's see...where to go. There's always the Caribbean, or Africa, maybe. And Europe is fun for the Winter Sports. But then, the Orient is popular, too. Or why not make it Round-the-World. Hard to decide *where* to go. But never *how*. BOAC is the natural choice for that. Flies with Rolls-Royce 707's, Comet jet liners or jet-prop Britannias, to all of 51 countries on six continents ...so just choose the spot and you can bet BOAC jets there.

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of the debilitated European travel plant after the war. "Why," asked Haulot incredulously, "are *you* asking *us*!"

Calling hearings in Washington, the Magnuson Committee brought down David Ogilvy, the advertising executive who had been responsible for the successful British travel campaigns and the equally effective Puerto Rico campaigns. First, Ogilvy dredged up some old USIA studies pointing up Europe's pet peeves about Americans (British: too boastful; Italians: too wasteful; French: too superficial; etc.) as well as what they like about us (British: friendliness and generosity; Italians: friendliness and progressiveness; French: progressiveness, idealism, and efficiency). The British and Scandinavians scored us hardest because we do not reat Negroes well and act as though we were better than other people. We got bad marks in the Netherlands for being a capitalist country, in France for having too much money to throw around, in Italy for trying to dominate the world.

For the Senate committee Ogilvy devised a suggested foreign advertising campaign that would at once offset these preconceived and sometimes erroneous notions, sell the U.S. as well as travel to it. Alongside a color picture of a pack train in the West, one ad said: "All-Expense Tour of America's Grand Canyon: £5, Mule Included." Beside a gentle picture of small boys fishing by a mill pond in Kentucky was the title "How Furious Is the Pace in America?" The Sequoias of California, complete with tame deer and tourist, ran with the headline "These American Trees Were Living in the Time of Christ."

To implement such a program, which would run in foreign magazines, money and a plan were certainly needed. The Magnuson Committee pushed for a bill, found co-sponsors among such diverse legislators as Senator Jacob Javits of New York and Strom Thurmond. S3102, as the Javits-Thurmond bill was numbered, called for the establishment of an office of international travel in the Department of Commerce at the political level, that is, to be appointed by the President. It asked for $5 million for travel promotion, provided for the establishment of overseas travel offices, and asked for the encouragement of travel facilities in the U.S. if we are to be a host country. The bill passed the Senate unanimously late in June and went to the House, where it was referred to the Subcommittee on Commerce and Finance, of which Peter Mack, a Democrat of Illinois, was the chairman. After several hours of hearings, Congressman Robert Hemphill of South Carolina noted that the bill called for setting up new offices overseas. He expressed himself as against the expansion of government. Mack is said to have stated that he didn't want to report the bill unless he had the unanimous backing of the committee. It never went to a vote and the bill died with the 86th Congress.

There was little doubt in most quarters last week that the U.S. desperately needs the legislation called for in S3102 if we are ever to encourage travel here. Although we had Japanese forestry tours, Italian electrical engineers, Swiss Lions, and even a Soviet Shakespeare Festival tour here last year, many travel men say that our stringent entry requirements make it too difficult to book foreign conventions in the U.S. The sightseeing tours of New York City, boat or bus, are geared to visitors from the U.S. and not to visitors from abroad. "What earthly interest would my countrymen have," asks a Dane, "in seeing Babe Ruth's house? They don't even know who Babe Ruth is."

THE American travel trade magazine *Travel Agent* sent a correspondent to accompany a bus tour of the East and Midwest by a party of tourists from the Arab states. Worst rated, he found was the attitude of U.S. officials toward tourists when applying for visas, the lack of information available abroad on prices, food, and shopping in America. Taxi drivers, waiters, and salespeople were brusque, and people in our streets hadn't the time to give them directions. Salespeople in New York department stores "don't seem to care or have the time to give personal attention to customers." The guides at the Empire State Building, one of the nation's biggest attractions, in the words of a Lebanese doctor, "treat you like cattle." Waitresses and countermen along the highways of the East Coast were uniformly churlish and inhospitable.

Still, in the words of Stanton Robbins, a leading international travel consultant who moderated the symposium in Virginia, the desire to come to the U.S. is virtually universal. "Everyone wants to come here except my English brother-in-law who is an anti-vaccinationist," he said. Quoting from a dispatch by Bernard Kalb, *New York Times* correspondent in Djakarta, Robbins noted the quotations from Dipa Aidit, a thirty-seven-year-old Communist who "talks like a *Pravda* editorial and regularly denounces the 'United States imperialists' policy of war.'" Picked to accompany Sukarno to America, Mr. Aidit began to sound "like a tourist counting the minutes before he sets foot in New York. 'Going to the U.S. is like a dream come true. As a youngster I read about your heroes—Washington, Jefferson, and Lincoln.'"

In Virginia for the meetings, BOAC's M. D. Morrissey said, "All their lives Europeans have been looking at your

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movies—and I mean that in the nicest possible way. In London we need an American coordinator and he doesn't need a large building with an eagle outside of it. The standard of living in the United Kingdom is twice what it was ten years ago and it is now possible to take overseas holidays. Now that we have this increased standard of living, some of the money you spent years ago can start coming back to you."

If the efforts of the first year seem hopelessly bumbled, there were optimistic voices like those of veteran travel promoter Don Thomas of the All Year Club of Southern California, who noted, "Out in California we don't take an ad this month and get the results next month. We're getting inquiries from ads we took eighteen years ago." Added Joseph Horan, representing New York State: "Don't expect a great influx of Hottentots to St. Louis just because the number one man signed his name to a proclamation. It's going to take a long time." But there were others who wondered aloud how much time we've got. Travel industry spokesmen had long ago noted that the Russians were stealing yet another march on us by making it easy to get visas to the Soviet Union, encouraging travel there in all price categories and by nationals of all countries. Last week in Virginia the delegate of one Western state found the talk of international understanding "pretty high-flown stuff," was still wondering how to ship his pamphlets abroad. And after the conference broke up for lunch the delegate from the Commonwealth of Virginia, home of such fountainheads of American heritage as Williamsburg, Monticello, and Mount Vernon, a visit to any of which might win over many an Aidit of Indonesia, found himself out of sorts with the whole program. "We are going to concentrate on English-language tours for English people," he said. "We've got something down here to interest English people. Besides, that way I don't get into any segregation difficulties. I'm so busy with domestic travel I can't worry about the foreign market."

To John Houser of American Express, who had called it "a fantastic bit of progress," "Visit the USA Year," if nothing else, "made everyone, Washington included, realize the existence of the barriers, and I mean visas, language, and the rest. If you want a big increase in travel to the U.S. you must get the barriers out of the way. I see this year's program like a tryout in Philadelphia before Broadway. Some of the lines were wrong and will have to be rewritten. We need a big event to dramatize tourism to America. Maybe the World's Fair in New York is the answer." But that isn't until 1964, and that's a long time to keep a show out on the road.

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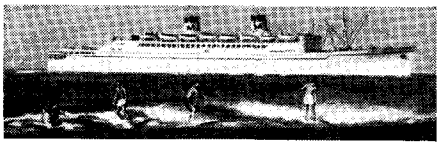

Between October 24, 1960 and March 14, 1961, you'll save a full 25% over regular round-trip fares. You'll enjoy ten romantic nights, nine leisurely days on Matson's Luxury Route to and from the Aloha Isles for as little as $360 round-trip—or only $180 each way. Nothing is reduced but the fares. You'll enjoy every famed facet of Matson hospitality on the all first-class ss LURLINE or ss MATSONIA: 28 superb meals, a gala gamebox of activities and entertainment, room service 'round-the-clock.

SEA/AIR TRAVELERS—You can't afford to miss this unique cruise opportunity! Matson's 25% round-trip fare reductions let you enjoy the fun and luxury of a complete Matson round-trip cruise at a price within your planned Hawaii vacation budget. For complete details, use this coupon.

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215 Market St., San Francisco, California
Tell me how a Matson-Hawaii vacation can be tailored to.....vacation days, a budget of $..... with.....in my party. My travel agent is.....
.....
Name.....
Address.....
City.....Zone....State.....

Morocco

Continued from page 47

rather than a walk, away from the Medina, and the latter is vast, behind towering pink walls, like nothing seen previously on the journey. "Come in and look. Only to look. All done by the hand." See the carpets, as they are unrolled at your feet, one after another; listen to the rapid reductions from the original price; and find a way of leaving without buying one.

From Fez to Marrakesh is a long drive, so we spent the night at the village of Beni Mellal. Here the Lord Mayor had shot dead some high police official and departed for the hills with 800 men.

"*La politique,*" said the French lady running a small back-street bar. She was not interested.

We were in the excellent Hotel de Paris (eleven shillings a room), where we had a four-course French dinner for ten shillings. But later I could not sleep. I remembered three things about Agadir: It was hot and close before the earthquake; dogs and other animals howled for hours; the best escape was to get into a car and drive away fast. The night was now exceedingly hot and close. There was such a combined howling of dogs, donkeys, and cocks, as one could not have imagined possible on this earth. I passed an hour deciding that it would *not* be ludicrous to wake everyone and say: "Wake up! Get up at once! We're piling into the car and driving off." I crept out into the corridor. It was inky black and the other rooms indeterminate, and two Arabs recumbent on settees under a faint light on the landing were beginning to stir. I retreated, and as the dogs and cocks howled their lungs out I lay waiting for the first tremors to begin.

Marrakesh was even better than Fez: the French town so elegant, with Mr. Noel Coward seated in the Mamounia; the Arab town so exotic, with snake-charmers seated in the Djemaa el Fna. This is a tremendous place, occupied by storytellers, dancers, orators, and their audiences; never silent and, they say, never empty. It looks away to the vast pink tower of the Koutoubia, and beyond, even in brilliant sunshine, to the snow-capped Atlas mountains.

Again the Medina, once more behind great pink walls, was enormous. The guidebook said "207,000 inhabitants, of whom over 18,000 are Jews and the rest Moslems." The Jews have their own sections in the Medinas but are always on excellent terms with their neighbors. ("Ah, yes, Monsieur, they'd be utterly lost without the Jews").

Here, as at Tetuan and Fez, but unlike Tangier, they were working as well as selling, and, in spite of our earlier French report, working damn hard: leather-workers, jewelers, coppersmiths, potters, and dyers. The latter were up to their knees and elbows in dye, and skeins of wool in blazing colors were hanging out in the sun to dry. "Here it is absolutely essential to have the color film," said the guide. He had a mania about stopping for the "jolly photo," though only of mosques and gardens, and it was necessary to go through an elaborate pretence of taking them, while really retaining the expensive film for secret work on people and donkeys. Guides can irritate, but without one in the Medinas you are completely lost.

Ah yes, he said, as we returned to the adjacent French town, Sir Winston Churchill, who is so "*sympathique,*" remained in the Mamounia "with his paintings and his whiskey," but "Clementine went everywhere." Here the French passion for identical boulevards radiating from identical *etoiles* is supremely exemplified.

Mogador is small, and entirely white and blue, with the Atlantic breaking on its great battlements with their Spanish cannon. The Hotel des Isles is first class and a room costs twelve shillings, which is sad because thirty-five English people have cancelled their reservations in fear of earthquakes. There is a vast beach outside the front door. (For a perfect holiday, fly to Marrakesh and then visit Mogador. No Tangier pursuers in either place.) Orson Welles filmed "Othello" here and someone rather unkindly describes him as only an "*homme du cinéma,*" whereas Lex Barker (formerly Tarzan), who is now filming here, has "a head between his shoulders."

So up the coast road, where Casablanca seems rather horrible, and Rabat, where the Sultan now resides, is a big city too, but white and attractive, and the summer huts and large cars of the rich begin to spoil the seacoast. All the same, it is not yet "the

(*Continued on page 57*)

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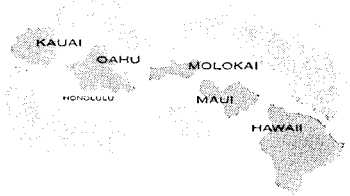
Quaint Kona, Island of Hawaii, famous for balmy climate, deep sea fishing

Kona was King Kamehameha's Playground

On this very spot, a hundred and fifty years ago, Hawaiian Royalty reigned in colorful splendor. Today a fascinating display of Polynesian artifacts is on view in the same palace used by Queen Kapiolani. Not far down Hawaii's coast is the "King's Slide" and the interesting City of Refuge. Towering 13,000 feet above is the volcano Mauna Loa whose long dead lava flows, covered with fragrant ginger, mango trees and coffee farms, rest side by side with the fresh black flows of 1950. Great cattle ranches, misty valleys, leaping waterfalls highlight a drive around Hawaii Island to the orchid port of Hilo, Hawaii National Park, beautiful Puna district and the famous black sand beach of Kalapana. All this and more, just minutes away from Honolulu, capital of the 50th State . . . Make your "lifetime dream" come true this year in the romantic neighbor isles, Kauai, Maui and Hawaii. Hotels, food and drinking water are excellent.

In the Islands of

Hawaii



4½ hours from the West Coast—10 hours from the East by JET!
A pleasant four and a half days by ship.

Plan to spend at least two nights on one of the outer islands.

See your Travel Agent, Airline or Steamship Company, or write HAWAII VISITORS BUREAU, 2051 Kalakaua Ave., Dept. K, Honolulu, Hawaii, U.S.A. • Offices in New York, Chicago, San Francisco

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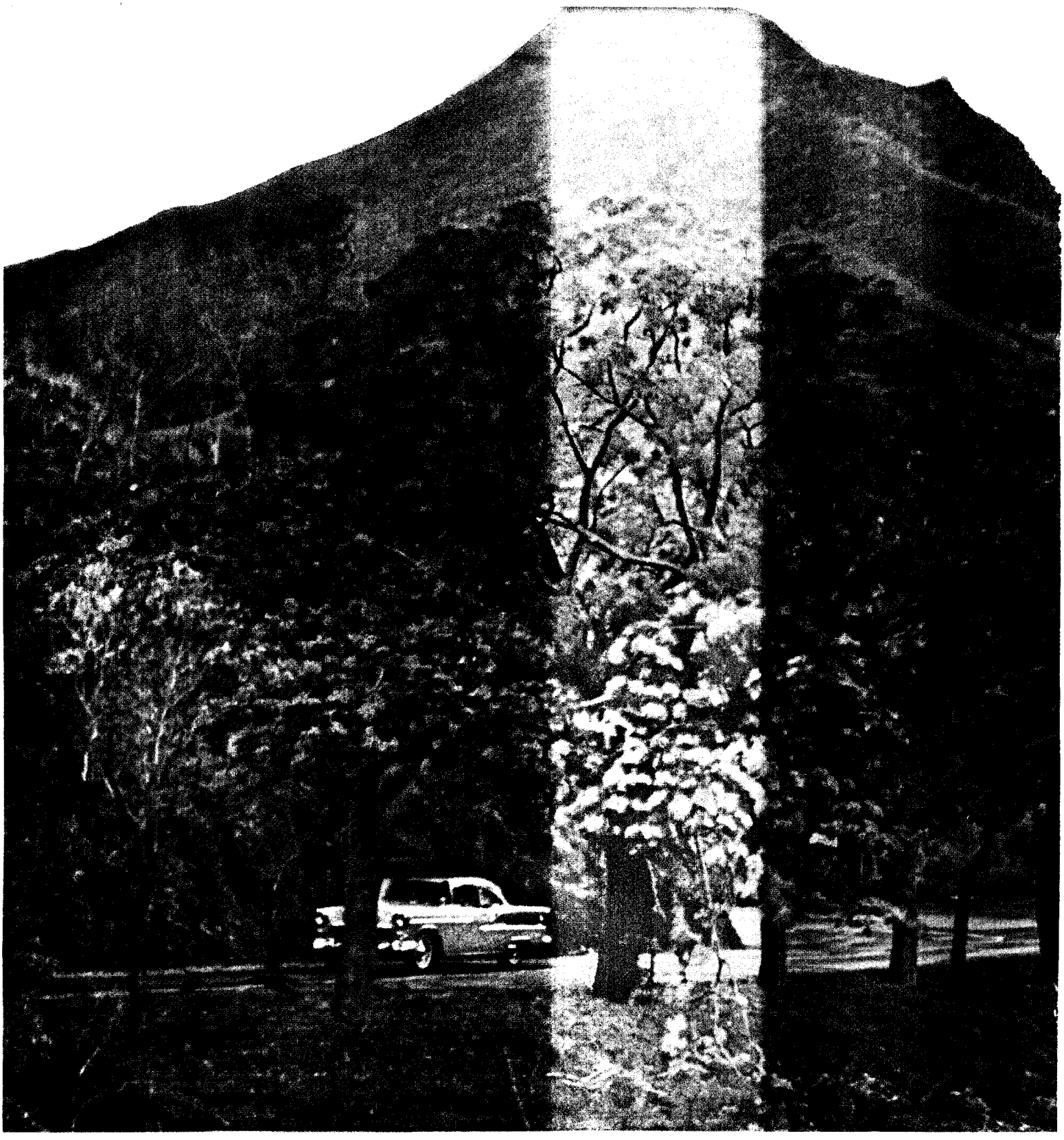

What's it like to commute in Puerto Rico?

IN THE LAST TEN YEARS U. S. manufacturers have opened over 600 new plants in Puerto Rico. Less than half are in industrial areas. The rest are scattered throughout the island. Some in the hills. Some on the coast. Some near charming Spanish towns.

Imagine being a U. S. manufacturer in this lovely Commonwealth.

Your home is probably on a mountainside, some fifteen minutes from your office. No 7:55 to catch. No long haul through traffic. You drive through the

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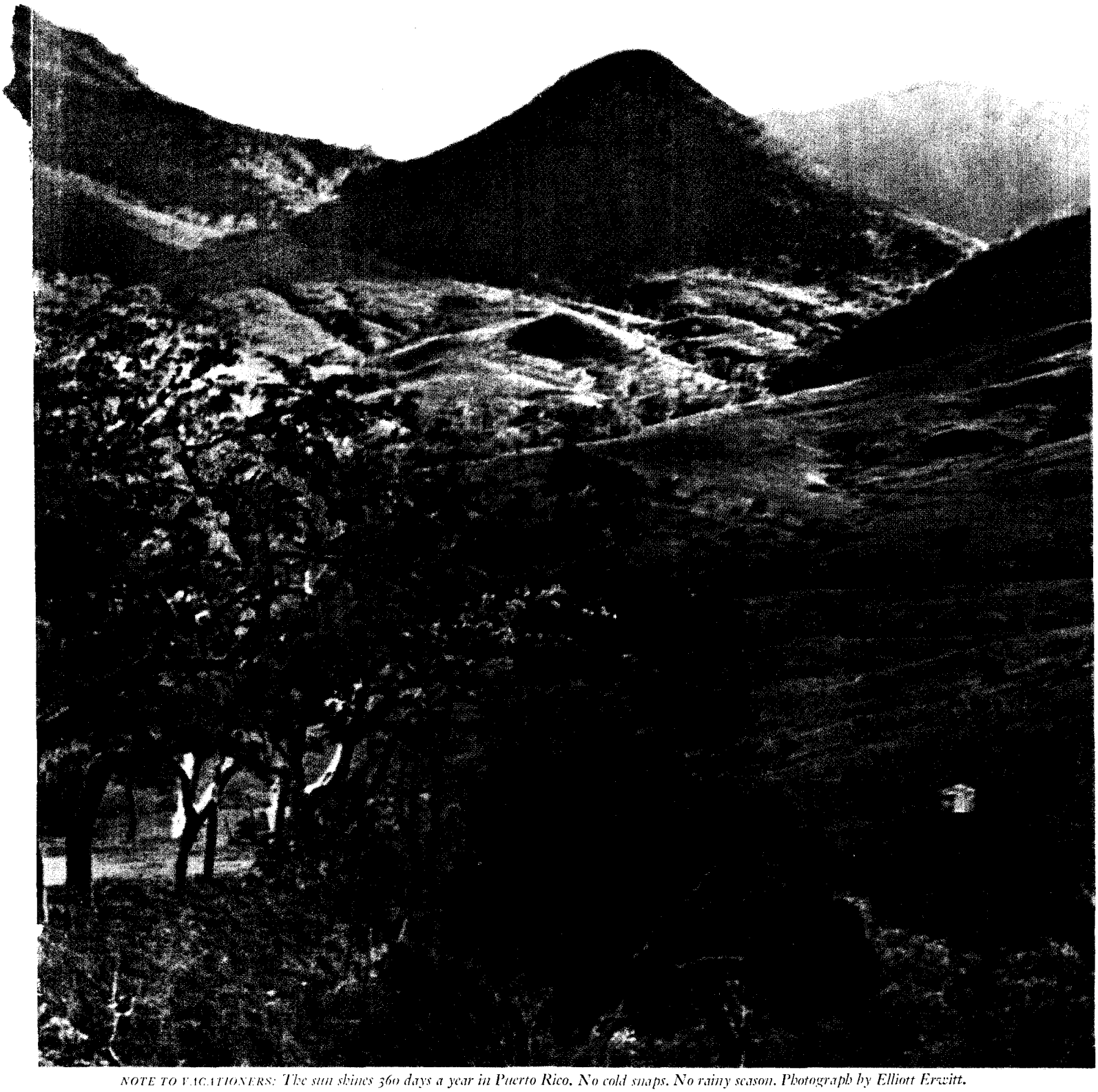

NOTE TO VACATIONERS: The sun shines 360 days a year in Puerto Rico. No cold snaps. No rainy season. Photograph by Elliott Erwitt.

kind of country you see above. You keep your swimsuit in your car. You might want to take a quick dip during lunch.

Your wife loves the life because you get home at 5:15. Plenty of time to be together out in the sun. Hay fever is whisked away by gentle trade winds. You never have a heating bill. And if you're any sort of a gardener, you can grow papayas and oranges in your own back yard.

Your children are in happy valley. They have picnic weather all year long. No poison ivy. No snakes. They are never more than an hour from the sea. They learn to swim, sail and snorkel. And before you know it, they've learned Spanish, too.

When you go to Puerto Rico, be sure to meet some of the U.S. executives there. They'll talk about profits and tax exemptions, of course. But they'll *really* bend your ear about the good life in Puerto Rico. The sun. The sea. The serenity.

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listen...enjoy...

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AMERICA LOVES BEST

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PREVIEW

"THE NEW SOUND AMERICA LOVES BEST"

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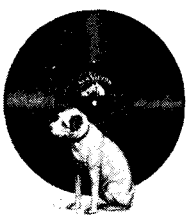
These 24 sensational new recordings feature the world's greatest artists and the most thrilling sound modern engineering techniques can create. All "New Sound America Loves Best" albums are available in Living Stereo (with anti-static Miracle Surface), and in regular L.P. See and hear them at your RCA Victor record dealer's . . . today!



RCA VICTOR
RADIO CORPORATION OF AMERICA

Continued from page 52

season." The blinding white, modern Marhaba Hotel at Mazagan, and its vast swimming pool, are all ours. Here we are up in the £1 category, and one should add that at all hotels there are moderate extra charges, and, in luxury ones like this, meals that add considerably to the bill if you wish to have them.

But the French are still talking. Ah, yes, the women here are only for work and childbearing. The small girls, even, carry loads—enormous loads. The small boys carry nothing. A Queenless country. The Sultan, who has several wives, announces the birth of a son but does not trouble to reveal who produced it. They cannot understand their recent visitor, King Hussein, having a Queen. The boys don't get near the girls until they are nineteen and so in the meantime they enjoy each other. At nineteen they're forcibly married off to someone of whom they have only previously seen the eyes and ankles. *Fantastique!*

Ah, yes, Monsieur, and there is plenty of money too. Farms of vast acreage. But do they want to spend it on the country, invest it in industry, business? Never in your life! They don't want any more. The women make them a smart new djellaba. It costs nothing. They sit where they are, among the oranges, lemons, and olives. They don't want to travel to pagan lands, and they don't give a damn about the future of their own.

A strange notion passes through the mind: that the French, with their tales of indolence, and the nationalistic young Arabs with an eye to the future, may both be in error; and that the small band of educated idealists who seek to create a modern land for these people may be more presumptuous than is usual. To be calm, and born to it like the hens, and indeed the goats, the sheep, the camels, the oxen and the donkeys; to lie down anywhere, any time the desire comes upon you, and sleep in that all-weather, all-purpose garment, the djellaba; to eat and drink—whatever it be; to plow the land and walk, always slowly, splay-footed under the blue sky; to have no need whatsoever for automobiles, television, brick houses, sleeping pills, white false teeth, and all the appurtenances of "civilization"; perhaps it is not so contemptible. They look exceedingly contented and proud. "We" have certainly done nothing to them.

No, it's madness. It must be the sun, the soft air, and the wine. ("The Chaudsoleil is the claret of Morocco, and the Doumi is the burgundy. Ah, yes, Monsieur, we gave them that too!")

★★★★★ Now...tour 5 CAPITALS of EUROPE all-inclusive! for just $33 more than the lowest regular jet air fare alone!!!!!

This fall, when Europe's at its gayest, you can grand-tour five of its most entrancing cities for little more than the regular Economy jet fare to Paris! ⚜⚜⚜ On Swissair's "Five Capitals" 17-day excursion, you visit Paris, London, Brussels, Amsterdam and Lisbon for only $558.60. That's *all-inclusive:* jet fare round trip from New York, air and ground travel in Europe, hotels (double occupancy rooms), breakfasts, tips, baggage, motorcoach sightseeing. ⚜⚜⚜ You jet from New York in a luxurious Swissair DC-8, your flight made memorable by warm, thoughtful Swiss-Care. In six hours you're seeing *Lisbon,* nearby Sintra, Estoril's sunny sands. On to *Paris*—the Louvre, Montmartre, visit Versailles. Then *Brussels*—ancient buildings, gay cafés, fine shops all meet in its Grand'Place. Now *Amsterdam*—busy canals divide it into a hundred islands. Off to *London*—Westminster, St. Paul's, the Tower, a trip to Eton, Windsor Castle, Hampton Court. So many things to see and do. ⚜⚜⚜ When your 17th day ends at New York's Idlewild Airport, you'll marvel that so much enjoyment could cost so little! ⚜⚜⚜ Get all facts about this and other Swissair 17-Day All-Expense Tours. SEE YOUR TRAVEL AGENT OR MAIL THIS COUPON.

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Soviet Travel Writer

Continued from page 45

views are different from ours in many ways. Among them we have many enemies, inveterate and bitter enemies. But we have more friends.

In Western Europe there is too much that is alien to us. But with the best there we have a bond of kinship. One feels that stronger than anywhere else, perhaps, in Paris.

A group of Moscow people, myself among them, went there on a visit. The last suburban stations with their flowering shrubs on the platforms had rumbled past, the factories with advertisements plastered on their walls and fences had flashed by, the sharp spire of the Eiffel Tower was pointing skyward over the city, and buildings with slender chimneys and a fine layer of moist dust on their roofs stretched along the line. Then the rumbling and whistling ceased and floated away up to the roof of the station. Waiting for us were friends, friends we did not know yet.

I think I have always been rather a restrained person, but at that moment a French girl and I kissed each other. When our party stepped out of the carriage amid shouts of greeting she held out a rose to me. "Take it, friend. You are in Paris."

With excited fingers I pinned a white dove on her blouse. "My daughter used to wear it. Now my sister will wear it."

Then we embraced, this strange girl and I.

But was she a stranger? We were separated by frontiers but I have always taken an interest in her life with its ups and downs. Father and grandfather, school and my favorite novel introduced me to the world of her culture. Though we might agree about some things and not about others, a feeling of kinship for her had been fostered in me from childhood. I loved her tenderly and not without jealousy. For me, a Russian, it was a meeting with Europe, with the people of Europe.

Before we got to Paris we had been greeted with rolling meadows, a green freshness, the pointed spires of towns hidden among trees, by a gentle, carefully tended countryside similar to that of the Soviet Baltic lands.

And was not the rock of Greece, glittering in the sun and swathed in gleaming blue, reminiscent of the Crimea we know so well? The Black Sea is a part of the Mediterranean and it makes us part of the ancient world.

In Finland and Sweden, where mossy, pine-covered cliffs look down at their reflections in the lakes, you recognize the old granite shield carved out by a glacier and shaded with conifers and think with a smile of your native Karelia.

In the north of Germany the sandy hills, the firs and birches, the smell of hay, the water lilies in the ponds take you back to the countryside around Moscow.

But why seek an outward likeness? The Cathedral of Notre Dame, with its gargoyles, its stained glass that looks like embroidery, the chiming of its bells echoing from the Middle Ages, has played such a powerful part in our youth that it is as if we had seen it before and are returning to it after a long separation.

To travel through Western Europe is to confirm one's earlier conjectures and to clarify previous notions. Do cornflowers grow in the fields there? No, there are scarlet poppies instead. How does the clock chime in the old palace in Amsterdam that has a ship with golden sails on its roof? I heard it; it goes on playing and playing, like a music box. Where do the booksellers on the embankment of the Seine keep their books at night? I saw them put them away in those same painted wooden boxes and lock them up with padlocks just like the ones we use in Russia to lock our woodsheds.

Just as I expected, on the hill of Montmartre there are artists standing in front of their easels; Holland, of course, grows tulips; in Germany even the water towers look Gothic. But I had thought the marble of the Parthenon was white and it turned out to be fawnish. And the chalk cliffs of Southern England are not pure white but slightly yellowish. And Notre Dame looks black. The Paris boulevards are frequently not boulevards as we understand them but streets with broad pavements and a single row of trees growing out of the asphalt on either side. Among the huge canvases of the Louvre the "Gioconda" unexpectedly turned out to be almost a miniature. The canals that thread through Amsterdam have no railings. And Vesuvius does not smoke.

The toiler of Western Europe, diligent and cheerful, wants to live without oppression and fear. Not everywhere yet have the ruins of war been cleared. There are gaps in the tight rows of houses in Rotterdam and Athens, like gums with teeth knocked out. On Avenue Victor Hugo in Paris there is a clearing that looks like a blind eye, where a monument was removed by Hitler. The flower fields of Holland are still made gloomy by the remains of blockhouses, ominous as skulls. In Italian ports there are warships with new guns and expensive radar installations, and one can see

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the Italian stevedores going hungry.

The sacred stones of Europe. We have bowed low to them with love. But we have a warm love for the young Europe, full of fresh strength, which is fighting the forces of hate and evil.

All working Europe wants peace—both Paris and Moscow. With my own eyes I have seen that sacred and powerful word: *Paix!*

Hence that kiss on the station in Paris, which stirred me to the bottom of my heart.

GIBRALTAR: We had called at Gibraltar to lay in a store of fresh provisions before our Antarctic voyage. There was an amusing entry in the logbook about it: "Experiencing a shortage of perishable goods."

And now I had a chance of getting a closer view of the way trade is carried on in the world of private property. No sooner did we show ourselves in the bay than ship chandlers' launches came racing out to meet us. A long, narrow motorboat with red stripes along the sides reached us first. Besides the skipper, there was a wiry fellow who pushed a slip of paper into the hands of one of our sailors as he sprang aboard. He wanted it given to the captain; it was the firm's list. Another launch appeared carrying an elderly negotiator with a young fellow who looked like a clerk. Soon the tanker was besieged by traders who looked hopefully at the ship and fiercely at each other. They argued and even pushed one another about. I stared at this scene of competition, so strange to our eyes, and the chandlers, feeling my glance upon them, waved and shouted a greeting in broken Russian.

Along the main street were clustered little old houses of the kind Shakespeare might have lived in. Here a balcony, heavy Venetian blinds, a massive door with shining name plate, there a tiled roof, an overhanging upper story. This is what people call "dear old England."

Where does it come from, this conservatism, this stability, the archaic lettering, the guardsman in his bearskin busby? From self-love, from a reverence for one's own habits. Everything looks very solid and orderly. Bronze bas-reliefs of lions and crowns, molded letters, the strap under the chin.

All this fits in splendidly with everyday life. Gibraltar's main street is bubbling with it. The ground floors of the old houses are all shops with an extraordinary variety of window display and advertisement. Any number of novel devices: miniature cameras smaller than match boxes, nylon beads, ties with nude beauties on

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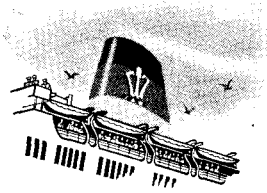

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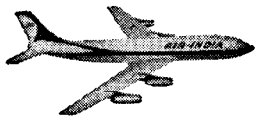

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them, and Soir de Paris scent. The notices and labels were in all kinds of lettering, printed, handwritten, black and white, yellow and blue, painted or in neon, mercury, and argon lighting. Among the thousands of advertisements, I spotted a word that I remembered from the days of my early childhood: "Nestlé." Before the Revolution they used to sell foreign "Nestlé's Flour" in the Moscow confectioners' shops. The newspapers and hoardings were full of advertisements for it. I thought it had completely disappeared. But no, here it was still. And there was "Van Houten's Cocoa" too.

Guns stick out of the cliff face, like candles out of a birthday cake. Some of them have formidably long barrels. And how many more are there in hidden underground chambers! Right at the top there is a radar installation like the head of a huge bat.

The rock is linked with the mainland by a flat and narrow isthmus, which during the Second World War was cut in two by a moat. Next to the neutral zone on this narrow isthmus there are a concrete airfield and hangars. Life there is full of stir and bustle. Aircraft are always taking off and landing. They take off with a roar and shoot like bullets across the bay, almost touching the masts of the ships. Then, after flying around the rock, they land and run as far as the beach before coming to rest.

The moment the airfield is clear, the traffic flows across; there is no other road between Spain and Gibraltar except across the isthmus. Cars, horse-drawn carriages, cyclists, and pedestrians hurry along to right and left like ants. After a little while the stream stops and another aircraft lands. As soon as it's down, the traffic starts again.

Gibraltar seems to be impossibly well armed. Jet aircraft roar over it, the radar installations revolve, there are guns on all sides. One might think that a desperate war was being waged over Gibraltar. And yet everyone knows that nobody is going to storm the Rock. One gets the impression that Gibraltar is just trying to show how strong it is.

Everything here is so blatantly bellicose that one thinks of Baron Munchausen, who used to fire cannon balls from the Rock of Gibraltar to hit the enemy's cannon balls and send them back where they came from. After nine in the evening no strangers are allowed to remain in the town. We returned to the port and our boat. High up on the Rock, almost in the clouds, a bugle was sounding the last post. The sea was lapping gently. The smiling policeman said good-bye to us in Russian: *"Do svidania."*

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The breadth of the artist's concept may startle the casual observer with its daring. But the sophisticated will find in the statues of Khajuraho aesthetic rewards beyond measure.

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How to Freeze

Continued from page 43

that it depresses both barometers and people and makes surgeons postpone delicate operations.

Kitzbühel, two hours away, has been an important stop on the smart-set glamour circuit since the Prince of Wales (before he became and stopped being King) "discovered" this mountain town with its faintly medieval atmosphere. Kitzbühel has never recovered from the trauma of royal discovery; ever since, its hotels have kept the prices high and its customers carefully selected. (One important local hotel recently refused a room to an American Negro woman, which will doubtless endear the management to some of the hotel's guests.) Kitzbühel, as you can see, is a highly sophisticated winter resort, home of Toni Sailer (who owns his little hotel there), and paradise of Austria's *Skikanonen*. The Kitzbühel "ski circus" is an ingenious system of cable cars and ski lifts so perfectly designed that skiers may enjoy days of skiing without ever having to climb a single step. Where are the days when a man had to go up on a mountain before he raced down? The "circus" has some forty downhill runs, from the easy ones for *Skihaserln* to the dangerous ones for experienced slalom champions only. Entertainment all night, very gay, very chic. You know, Kitzbühel!

But perhaps you ought to skip the place altogether and go on to Badgastein, where the people are friendly and some hotels very good, like the Savoy, which Fritz Windischbauer runs as a civilized private home. In the past ten years Badgastein has built four chair lifts, two cable cars (one leads to the 7,400-foot-high Stubnerkogel), has "dozens of downhills daily without a yard of climbing," and there are over a hundred hotels, cinemas, a gambling casino, and a high-Alpine bar. On second thought, take not only lots of *Keilhosen* along, ladies, but also plenty of evening dresses. Badgastein has become U; once you've been there, you will belong. Definitely.

The situation in Switzerland is fluid, as the political commentators say. It has some of the world's greatest hotels and most magic mountains, ninety ski schools and 900 skiing instructors, and ideal downhill runs where the snow remains six or seven months. The Swiss winter resorts have had their crises since the First World War, when British noblemen and Russian dukes no longer came, but they always recovered. St. Moritz is as wonderful as ever. The 6,000-foot-high Upper-Engadine is the most magnificent high

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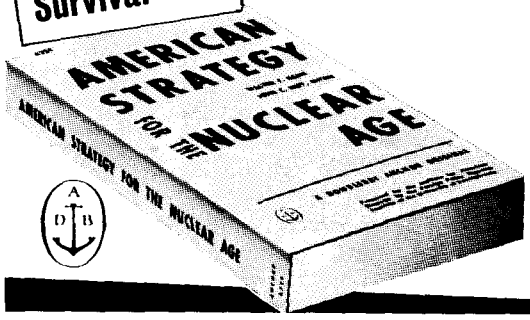

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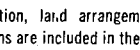

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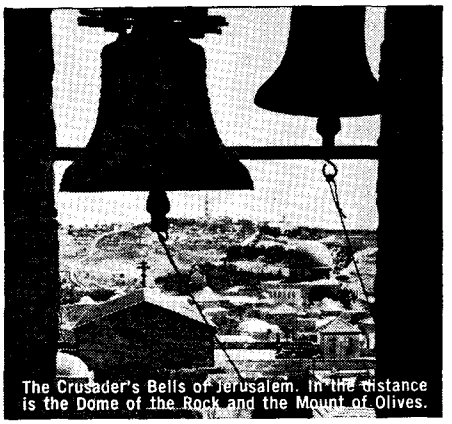

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valley in the Grisons. St. Moritz has not only thirty-four different ski runs but also the aristocratic pleasures of curling, bob sled, ski joering. Of its four luxury hotels (Carlton, Kulm, Palace, Suvretta), the Suvretta is the greatest, a haven of peace and an island of comfort run by Albert Candrian. They have their own ice rink and ski runs, post office and chapel; a wonderful place for people who like quiet, the greatest luxury of all. The Palace is more for glamour-seekers, justly proud of its cuisine, the hangout of French and American film stars and Greek billionaires. Onassis is a *Stammgast*. The Chesa Veglia is perhaps the closest attempt to create Swiss intimacy.

Davos has become a little too big and noisy, but Arosa is still a magic place, especially in the late afternoon when the skiers come down and the lights go up in the hotel bars. It has some fine hotels, particularly the Arosa Kulm, ably managed by A. Wyssmann, and the Tschuggen. The great Swiss hotels are naturally expensive—and why shouldn't they be?—which has created the false myth of Switzerland being an expensive country. But the Swiss are eminently honest; they believe in the principle of quality first and they give you something for your money; I find Switzerland in many ways less expensive than Austria, and certainly less expensive than France, Italy, or Germany. All winter resorts offer special rates for the month of January, which tends to be less crowded, while everybody is trying to recover from the financial setbacks of Christmas and New Year's.

There are so many lovely places in Switzerland—Grindelwald and Adelboden and Flims and Pontresina and Scuol-Tarasp, to name only a few—all worth seeing even though they haven't reached advanced glamour status yet. Gstaad, where kings and ex-kings, dukes and diplomats, rich Frenchmen and rich Englishmen like to congregate in the privacy of Scherz' Wasserngrat Club for a simple dish of Beluga caviar. And Klosters, where the Hungarian film writers talk about story gimmicks when they don't do it in Beverly Hills, around the Champs-Elysées, or in a Sixth Avenue delicatessen. Same people, same jokes. Klosters is not a very quiet place at night but if you belong to the old-fashioned people who think a winter holiday is for sleeping, you have no business going there in the first place.

LITERARY I.Q. ANSWERS

Column Two should read: 11, 12, 8, 6, 3, 7, 17, 10, 16, 4, 1, 13, 5, 9, 19, 20, 2, 15, 18, 14.

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Book of the Week

Continued from page 22

ods, *owe anything to visual experience.*" (Italics mine.) One would like to ask how the illuminator got the picture on the page; was it through some medieval ESP or immaculate conception?

Again, "A spirit inhabits the carved figure that an African describes as 'a spirit' but dwells in it because the figure *differs* from appearance." But would he seriously contend that "differing from appearance" is enough to entrap a spirit? Isn't it rather that the sculptor has made a selection of elements from appearance and reformed them? Isn't it then a double play, a reference to appearance and a reference away from it, that furnishes the fetish with uncanny power? Otherwise, were nonappearance the only criterion the most abstract painting in the world would be the most "spiritual." When Malraux writes, "It is the relationship between the tidal rhythms of human life and a power that governs or transcends it that gives these forms their driving force and accent," he is allying himself with the seers, the prophets and the revealers of "Truth."

Historically, seers see only what they want to see, and Malraux is no exception. His scale of absolute forms and styles allows no relation of the work of art to the context from which it sprung. In the same way the famous photographs in his books, pop-eyed with highlights, gashed by wounding shadows, magnified five times their size or exploded into fragments, provide a fitting obligato to the author's method. Details are detached from backgrounds and turned into "emotive" particles. Seldom are we given the whole view of anything, only the romantic glimpse.

Much of "The Metamorphosis of the Gods" relates to the art of the novelist rather than to the critic or psychologist of seeing. Malraux's highly personal selection, his dramatic omissions and demiurgic style have somehow turned the history of art into fiction. His characters are the paintings and sculptures; his hero, the creative artist who "rivals the world," outwits Time (with a capital), and enters into Eternity. As such the book is an exciting and stimulating invention with Malraux's restless mind and eye creating a half-imaginary work of art about works of art. This is not to be read as Truth (another favorite capital) but as what the French have long classified as "the novel of ideas."

EDITOR'S NOTE: As *SR* was going to press, release of "The Metamorphosis of the Gods" was postponed to Nov. 14.

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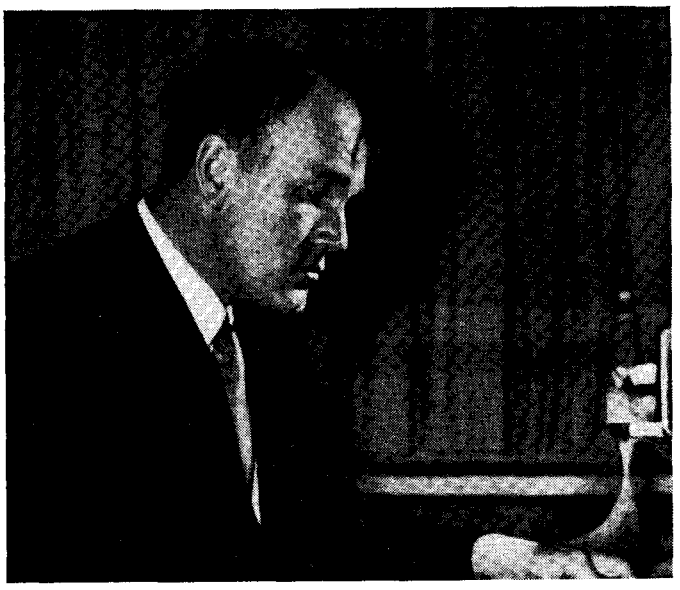
MID-MONTH RECORDINGS



TWO VIEWS OF

On the occasion of the first American appearances of the celebrated Soviet pianist Sviatoslav Richter (see itinerary opposite), Mid-Month Recordings offers previews of his talents from two sources: an excerpt from Sovietskaia Muzyka of May, 1960; and a dispatch from Ralph Parker, Moscow correspondent of the New Statesman and Nation and other English publications.

By V. DELSON

Translated by S. Ostrofsky

FATE arranged things so that Sviatoslav Richter began paying *serious attention* to the mastery of the piano when almost a mature musician. This is the unusual feature of his musical development. He himself says that he began working properly as a pianist only in 1942, i.e., at the age of twenty-seven. It was exactly then, however, that he literally swamped the public with his concerts, astonishing everyone by the large number of his programs and their novelty and variety. His playing was inspired and brilliant, though it still sounded a little affected and overintellectual.

Richter's further progress followed the road of mastering a more spontaneous style, the road of greater emancipation of the most important source and stimulus of spontaneity—intuition. Doubtless the bold creative flights, so characteristic of Richter at present and lending a special excitement to his appearances, are the result of his genuine enthusiasm for the music he performs, a complete absorption in it, and, simultaneously, of his ability to leave the listeners wholly unaware of the intellectual control involved.

Yet in this boldness and in the risks attached to it lie also the dangers which beset his art, and which at times, though rarely, he is unable to avoid. Abandoning himself fully to the sincere "living" of the music, surrendering to its poetry, does not always guard the pianist against unbridled emotionalism. For short moments the spontaneity of expression escapes from under the dominant will that shapes it, the emotional element of his pianism breaks loose, and the sense of proportion, needed by the artist, is destroyed. This is the first danger on the right, but far from easy, "path of most resistance" which Richter manfully assumed. Yet, in art, he who will not take a bold risk will never scale the tall summits.

Still more insidious is the second danger. Richter is a thoughtful, searching, and, at times, experimenting musician. His very obvious fondness for playing *first* performances and forgotten compositions is not accidental. Conception, treatment, and style, the search for the right interpretation, always interest and excite him. For the most part he is successful in finding a new, original, forceful, and more perfect realization of the music's character.

To sum up: When Richter's bold probing into the heart of the music, his temperament, enthusiasm, and imagination, are organically united with profound concentration on design, treatment, and conception, his art acquires a tremendous sweep and authority. At such times the power of Richter's piano-playing is limitless; it carries away even those who disagree with the artist's interpretations. Frequently, during such moments, everything is accepted as absolutely justified. Richter's thoroughly emotional virtuosity recognizes no compromises for the sake of technical convenience and, pushed to the point of maximum hazard, arouses, as is always the case with daring deeds of men (and artists), enthusiastic response.

This absence of unity, when either emotional or intellectual elements are exaggerated, becomes the chief reason for almost all the vulnerable moments in Richter's playing. Such are the esthetic and psychological premises for the unusual tempi, of which the most vivid examples are the performances of Scriabin's Prelude No. 2, Opus 11, where the abrupt slowing of the tempo contradicts the essential character of the prelude, and Scriabin's "Trills" Etude from Opus 42, where the abrupt acceleration of the tempo makes it impossible to follow the subtle melodic nuances. Such is also the overemphasized (perhaps unintentionally) polemic quality of some of his new and, on the whole, very interesting readings. As an example of this we may mention the first movement of Rachmaninoff's D minor Concerto, where the excessive ritards—to be exact, only in some of Richter's performances — hindered the movement of the music, its process of development, the breathing of its musical texture; or Liszt's "Feux follets" Etude, sustained with remarkable conviction and mastery on a single plane of character and tempo, but completely deprived, at the same time, of its striking, almost demoniac fantasy.

Richter's refusal to play any of the transcriptions of Bach's organ works, even the most valuable and indispensable, or of Schubert's songs, etc., is also overdemonstrative and dogmatic.

It is quite unfair to speak of Richter, as is sometimes done, as an "omnivorous" pianist. To be sure, a repertoire that includes works from Bach to Bartók and from Schumann to Szymanowski, or from Mussorgsky to Scriabin and the Soviet composers is virtually unlimited. But at the root of this many-faceted repertoire lies his

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SVIATOSLAV RICHTER

By RALPH PARKER

Moscow.

LOOKING back over the twenty years of my acquaintance with the art of Sviatoslav Richter, and trying to recall the quality of the esthetic pleasure I derived from hearing him play in Moscow, Leningrad, Prague, and elsewhere, I find above all that it is connected with the pianist's own searchings. People say, rather facilely, that Richter is "so versatile," that "he has fifty programs in his head." That may be true: Richter has an extraordinary musical memory and it is a fact that he memorized one of the most difficult of Prokofiev's sonatas in five days; and, as for his versatility, his five recitals at Carnegie Hall in October (and elsewhere later) bear witness to that.

But that is not the point. I am sure Richter's versatility and uncanny memory have been referred to by his admirers throughout his career as a concert pianist. As conductor at the Odessa opera house (he was only fifteen then), he astonished the orchestra by the rapidity with which he learned scores. Heinrich Neuhaus, whose class Richter joined in 1937 when he moved to Moscow and entered the Conservatory, soon recognized the young man's extraordinary gift in interpreting music of all periods and styles.

But let us hear what Richter himself has to say on this subject. "I am often asked," he told a Russian critic, "by what considerations I am ruled when I choose my programs, why I play this or that work. Unfortunately it is beyond human capacity to play everything good that has been written for the piano. Other principles come into play, the individual taste of the musician decides much. One must remember that a pianist is both musician and artist, and those are far from being synonymous terms. There are a great many works which I value very highly and which I love to hear but which I have no desire to play myself. And there are other works which perhaps I am not very fond of but which attract me and, as it were, challenge me to tackle. In such cases this is the inclination of the artist, a requirement to transform himself, to discover yet another aspect of his talent and convey it to the audience."

I had occasion to pursue this theme with Richter while he was preparing for his American season. I found the forty-five-year-old artist and his charming and talented wife, the lieder singer Nina Dorliak, in their sixth-floor apartment just off Moscow's Gorky Street. They had driven in together from a country house which Richter, with little care for his precious hands, is helping to build. As I crossed the courtyard I noticed the chauffeur busy removing the mud of forest roads from the Citroën. (Although Richter prefers not to fly, waiting, he says, till he has his own wings, he has no objection to risking the perils of Russian highways.)

"I am against specialization," he told me as we sat in the room he reserves for his practicing (two grand pianos, a Robert Falk still life and a small landscape of his own on the walls, stacks of LP records). "I prefer to be flexible musically and to attempt to play all types of music. A pianist should be able to play Max Reger one night and George Gershwin the next. My favorite composer is the one I am working on or performing at the time. This year, for instance, is my Beethoven year."

I referred to his legendary repertoire.

"It is true that I have memorized a great many works but that is far from being the same thing as saying that I could perform more than a few without hard practice. When I listen to some of my old recordings," Richter said with a smile, "I ask myself how I could possibly have played so badly."

"Who in your opinion have made

ability to grasp the historical and individual characteristics of various styles, the catholicity of his artistic views, rather than eclecticism. The truth is that Schubert and Prokofiev are for him the same as Tchaikovsky is for Igumnov, Scriabin for Safronitzky, Debussy for Gieseking, and Bach for Glenn Gould (Richter's interpretations of Schubert and Prokofiev deserve special study).

Much can be said about the esthetic foundations of Richter's piano-playing, one of the most complex and interesting phenomena in modern interpretive art. There is no doubt, however, that contrast and dynamism constitute some of its underlying principles. In extreme dynamism, particularly, lies the specific modernity of his interpretations. On the other hand, the so-called Mozart principle entered so deeply into Richter's musical make-up that it too became characteristic of his style. To the extent that the Mozartian element may be set against the Lisztian, Richter's inner, organic tendency toward the former is unquestionable, though the nature of his virtuosity, the mastery of all forms of piano technique, his instantaneous grasp of a composition, regardless of its difficulty, his phenomenal reading ability, and his orchestral fortissimo are Liszt-oriented and frequently mislead the listener. Finally, it is from the Mozartian element in Richter that fine threads are stretching to Schubert, whom he loves so much and in whose music he reveals to a greater degree the lyrical purity and poetic inspiration, lightness and gaiety—again Mozartian traits—rather than the intense suffering and troubled anxiety of romanticism.

The Mozartian element in Richter is the continuation and development of the Mozart tradition in Russian nineteenth-century music. In our own time some of its features may be traced in the bright lyricism of many of Prokofiev's scores as well as in the characteristically bright and harmonious interpretations of Lev Oborin, David Oistrakh, and Daniel Shafran. By taking notice of this element in Richter's art, we indirectly establish not only its unique individuality but also the fact that some of its traits are historically conditioned; it is no accident that one

(*Continued on page* 71)

RICHTER ITINERARY

Chicago	October 15
(with Chicago Symphony Orchestra)	
New York	October 19
Philadelphia	October 21
(with Philadelphia Orchestra)	
New York	October 23, 25, 28, 30
Boston	November 1
(with Boston Symphony Orchestra)	
Chicago	November 5
San Francisco	November 11
Berkeley	November 13
Los Angeles	November 16
Pasadena	November 18
Phoenix	November 20
Detroit	November 25
Philadelphia	December 1
Toronto	December 5
Montreal	December 9
Boston	December 11
Baltimore	December 15
Washington	December 20

Other dates pending

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the greatest contributions to contemporary music?"

"Bartók, Hindemith, Prokofiev, Shostakovich," said Richter.

I asked Richter about his own compositions. I knew he had composed operas and musical dramas as a youth when he turned seriously to conducting and composing.

"Perhaps the best way I can put it," said Richter, "is that I see no point in adding to all the bad music in the world. There is plenty of it being written, perhaps no more than at other ages, but certainly plenty."

Richter is not a systematic musician. Last season he did not play for several months. Then followed a spell of such concert activity that within a short time he had wiped out all his arrears with the Moscow Philharmonic. "Sometimes I practise three hours a day, sometimes ten," he said to me. Igor Moiseyev, who was in Budapest once at the same time as Richter, told me that after one splendid concert Richter returned to his hotel and played till daybreak. I have been to concerts when Richter has resisted the demand for encores from the most vociferous audiences, to others when he has played on till midnight.

"It is not simply a question of how I feel," Richter said once, discussing his approach to performance. "Good performance requires the creation of a certain tension between the pianist and the audience. It sometimes happens that I feel too casual, too self-assured. For example, once when I was playing in a foreign capital I went straight from the railroad station to the concert hall. The result was an absence of that state of tension which I require of myself if I am to play effectively."

One could speculate interminably on what constitutes the essence of an artist's communicability. If the playing of Sviatoslav Richter is taken as an example, one particular aspect should be stressed: the appeal of his playing both to connoisseurs and to those who are usually content to describe themselves as "music-lovers." There was a season, some years before he reached the height of his powers, when Richter at least equaled the "record" established by Franz Liszt in Berlin by giving twenty concerts in Moscow to capacity audiences; and yet there are still Muscovites who will draw you aside and recommend that you go to a Richter concert at some club or smallish hall, as if they were the only ones who really appreciated him.

Perhaps the secret of this appeal is that remarkable combination of brilliant virtuosity and profound thought which is about to be demonstrated to the American people by the largely self-taught pianist Sviatoslav Richter.

Richter Discography

Bach: Concerto No. 1	National Philharmonic (Sanderling)	Colosseum 250
Bach: Concerto No. 1 **Prokofiev:** Concerto No. 1	Czech Philharmonic (Anosov)	Artia 123
Bach: Concerto No. 1 to be re-released as	USSR State Orchestra (Sanderling)	Monitor 2002
Bach: Concerto No. 1 **Schumann:** Concerto	USSR State Orchestra (Sanderling) USSR State Radio Orchestra (Gauk)	Monitor 2050
Beethoven: Fantasy, Opus 80	National Philharmonic (Sanderling)	Colosseum 255
Beethoven: Sonata No. 8, Opus 13, Eight Bagatelles		Artia 162
Franck: Les Djinns	Moscow Symphony Orchestra (Kondrashin)	USSR D 3636-7
Franck: Prelude, Chorale, and Fugue **Schumann:** Humoreske, Opus 20		Monitor 2022
Franck: Quintet	Bolshoi Theatre Quartet	Monitor 2036
Glazounov: Concerto No. 1	Moscow Youth Orchestra (Kondrashin)	USSR D 1067-8
Glazounov: Concerto No. 1 **Prokofiev:** Concerto No. 1 **Rimsky-Korsakov:** Concerto	Moscow Youth Orchestra (Kondrashin)	Concert Hall 1316 (withdrawn)
Liszt: Harmonies du Soir, Feux follets, Valses Oubliées Nos. 1 and 2 **Schubert:** Impromptus, Opus 90, Nos. 2 and 4, Moment Musical, Opus 94, No. 1		Columbia ML 5396
Mozart: Concerto No. 20 (K. 466)	Warsaw Philharmonic (Wislocki)	Deutsche Grammophon 18595 (stereo: 138075)
Prokofiev: Concerto No. 5	Warsaw Philharmonic (Rowicki)	
Mussorgsky: Pictures at an Exhibition **Prokofiev:** Sonata No. 7		Artia 154
Prokofiev: Cello Sonata, Opus 119	Rostropovich	Monitor 2021
Prokofiev: Concerto No. 1	New Symphony Orchestra of London (Kondrashin)	Period 599
Prokofiev: Sonata No. 9 **Tchaikovsky:** Sonata, Opus 37		Monitor 2034
Rachmaninoff: Concerto No. 1	National Philharmonic (Sanderling)	Bruno 14025
Rachmaninoff: Concerto No. 1	USSR State Radio Orchestra (Sanderling)	Monitor 2004
Saint-Saens: Concerto No. 5	Moscow Youth Orchestra (Kondrashin)	
Rachmaninoff: Concerto No. 2 Six Preludes	Warsaw Philharmonic (Wislocki)	Decca 12036 (stereo: 712036)
Rachmaninoff: Concerto No. 2	Leningrad Philharmonic (Sanderling)	Parliament 134
Rimsky-Korsakov: Concerto	National Philharmonic (Kondrashin)	Colosseum 158
Schubert: Sonata, Opus 42; Impromptus, Opus 90, No. 2, Opus 142, No. 2		Monitor 2027
Schubert: Sonata, Opus 53		Monitor 2043
Schumann: Concerto Konzertstück, Opus 92 Novellette, Opus 21, No. 1 Toccata	Warsaw Philharmonic (Rowicki) Warsaw Philharmonic (Wislocki)	Deutsche Grammophon 18597 (stereo: 138077)
Schumann: Concerto Fantasiestücke, Opus 12	USSR State Radio Orchestra (Gauk)	Monitor 2026
Schumann: Fantasiestücke, Opus 12, March, Opus 76, Waldscenen		Decca 9921
Tchaikovsky: Concerto No. 1	Czech Philharmonic (Ancerl)	Parliament 120

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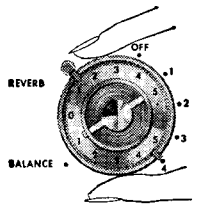

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The Well-Tempered Audio Show

By NORMAN EISENBERG

YOU MIGHT say of the recent audio show sponsored by the Institute of High Fidelity Manufacturers at the New York Trade Show Building that it was well tempered—in more ways than one. Some 33,000 attended; perhaps 20 to 30 per cent more would have come but for the rail strike which, according to an IHFM spokesman, no doubt reduced the number of visitors from outlying areas. The crowd, large at that, was more of a "family audience" than at any time in the past, with a higher percentage of women. Equally significant, some 4,500 dealers—about twice as many as ever attended an audio show before—came too. There was apparently general agreement on what was wanted of stereo.

At least there seemed to be little disagreement over what was not wanted. The aural shock techniques of the past, and the apostles of the sound-for-sound's-sake school were missing, but not missed. From the visitor's viewpoint the show was, to quote one anonymous euphonist, "less promotion and commotion and more devotion"—to music, that is, and to the means for reproducing it.

Among these means, represented by four floors of equipment, there was a sense of previous "bugs" having been eliminated, of close attention to styling, as well as of sheer innovation—particularly among loudspeakers. Most widely used were several new systems in which a reduction in the size of parts—as well as in the number of parts—did not reduce their ability to encompass the full audio range. Many demonstrated what can be obtained from a two-cubic-foot system, with new models by Tannoy, Wharfedale, Stromberg-Carlson, Hartley, Bozak, Fisher, Goodmans, Norelco, Audax, and EMI joining the "bookshelf" roster headed by Acoustic Research and KLH. Even smaller in size, and operating on an entirely different principle, was Advanced Acoustics's "Bi-phonic Coupler"—essentially a vibrating panel set in a picture frame. The diaphragm actually is the "enclosure" itself.

The most striking demonstration we have yet heard of what could be obtained from a single-unit speaker was provided by a new "semi-kit" developed for Harman-Kardon as its "Citation X" by Stewart Hegeman. The speaker used is a massive Lowther; one side sprays treble while the other drives a complex bass horn. An interesting departure in "satellite speakers" for stereo was the "Harmony Trio" system by Weathers, in which one compact speaker, designed to be installed out of sight, provided remarkable bass for both channels, while a pair of smaller units, suggestive of large (dictionary-sized) books, furnished mid-range and high frequencies.

Besides the compacts, bigger systems also were used. Electro-Voice, with feet in both camps, displayed a new version of its Patrician, four and a half feet high and housing a thirty-inch woofer, while the J. B. Lansing Paragon—stretching across nearly nine feet of floor space—attracted its share of listeners. Janszen displayed a new electrostatic reproducer that covered the frequency band from beyond audibility to as low as 700 cycles, needing, of course, a quality woofer to complete the system. Cosmos Industries, a newcomer, showed its system using a cone woofer and two electrostatic tweeters and expectantly named the "AH!" The Beam Quad full-range electrostatic speaker was on hand to provide, as was expected, some of the most natural sound to be heard. KLH showed its Model 9, another full-range electrostatic that came as a pleasant surprise and perhaps, too, as an indication of a coming swing to this area.

Another innovation was the improved ionic speaker showed by DuKane. Unlike any other type, the Ionovac uses no moving parts; it ionizes the air. This is the most direct method yet devised for obtaining the molecular vibration needed for sound. Still confined to frequencies above 3,000 cycles (as such it makes a fine tweeter), its response may be lowered in the near future to about 800 cycles so that it also would serve for the mid-range.

At the other end of the reproducing chain, several new stereo pickup systems were shown, in which arm and cartridge were integrated for optimum performance as well as convenience in installing. Turntables in general have attained high quality, with models by Thorens, Rek-O-Kut, and Audio Empire most abundantly in use. Rek-O-Kut featured a new stereo arm with an optional automatic control that could be used remotely to start the turntable and set the pickup on the record. Similar having-the-cake in terms of professionally designed equipment, and eating-it-too via automatic change, were provided by a new Garrard player, impressively built and laden with new features.

Tape recorders spanned a wide price range, with four-track stereo (that is, stereo in both directions of tape travel) universally represented. One very striking item was an all-transistor system designed by Ray Prohaska for Eico. Suggestion of a new trend came from Heath, with a low-cost deck for playing recorded tapes. This unit can be connected to a sound system as easily as connecting a record player.

Dozens of tuners and amplifiers with, respectively, higher sensitivity and lower distortion than ever, combined with the new pickups and speakers, added to the conclusion that perhaps the equipment field is a step ahead of those responsible for creating program material. Often, for example, certain records sounded distorted and could not be used to demonstrate adequately an array of components. Apparently, these records have been "overcut" in an attempt to provide higher signal levels—but at the cost of higher distortion when played on sensitive equipment.

A lack of another sort was felt in stereo broadcasting, which, had it been more available, could have demonstrated the virtues of stereo tuners. Crosby Electronics and Madison-Fielding tried bravely to fill the breach with their closed-circuit multiplex system, but timing and the scarcity of multiplex adapters accounted for relatively little here. Opinion on the value of stereo via FM multiplexing remains high; what comes of this depends on what, and when, the slow-turning wheels of the FCC grind out in coming months.

The only discordant note in this otherwise well-tempered panoply was that struck by the "reverberation" systems. A matter of considerable disagreement, reverberation is a technique for introducing, during playback, a delay or echo signal. Comments on this varied from "Grand Canyon" effect to "Grand Central" with no one quite convinced of its usefulness. Or, as one company's spokesman put it: "A good recording played on good stereo equipment needs no reverb; we're against it in principle, but we may have to go along with the pack." Well, perhaps not. Judging from this year's show, "the pack" is running on higher ground. Upgrading and expanding program material to meet the unprecedented capabilities of equipment would seem what is most needed in stereo right now. No commotion, just devotion.

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Minority Report on Janacek

By HERBERT WEINSTOCK

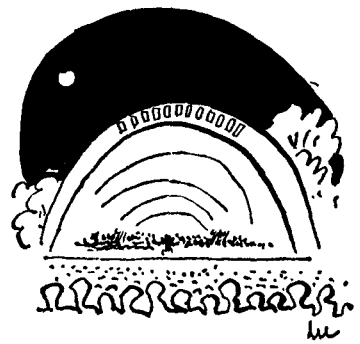
IN THE past decade, Europe has witnessed a restoration to occasional performance of three of Leos Janácek's operas: "Jenufa," "Katya Kabanová," and "The Cunning Little Vixen." Until 1960, when "Katya Kabanová" was staged at the Empire State Music Festival, only "Jenufa" had been performed professionally in the United States. Janácek was a composer of native originality, a learned musician, and a man of intense dedication. But his operas seem likely, outside Czechoslovakia and other areas of Eastern and Middle Europe, to share the destiny of nearly all Russian operas except "Boris Godunov": that of being praised by critics, performed occasionally, and left aside from the main stream of operatic life. Part of the difficulty of transporting them alive to our stages lies in their having been composed to librettos in Czech, a mouth-filling language furry with *zh* sounds, a language reflected so closely in Janácek's scores as to make translated versions of his operas generally unrewarding. Part of it lies, too, in the localism of his whole esthetic outlook, an intense provincialism that gave him strengths but did not save him from weaknesses.

"Jenufa" (the original title, "Její Pastorkyna," has been translated as "Her Foster Daughter") was staged at a Metropolitan Opera matinee on December 6, 1924, with Artur Bodanzky conducting a cast that included Maria Jeritza as Jenufa, Margarete Matzenauer as her stepmother, Rudolf Laubenthal as her lover, and Martin Oehmann as his violent, enamored brother. Ernest Newman, then guest critic of the New York *Evening Post*, found the opera just a cut above the amateurish, adding: "It is a little puzzling, to the non-Czech listener, to find cheerful national dance rhythms running through the most tragic scenes. Apparently, in these Central European countries, you do everything to these rhythms; you shave yourself to a Krakoviak, cut a man's throat to a Mazurka, and bury him to a Czardas." Having just listened attentively to the Artia recordings of "Jenufa" and "Katya Kabanová," I find the former somewhat better than Newman had led me to expect, the latter no better at all.

It has become fashionable to praise Janácek enthusiastically. On the basis of these two operas and a clear memory of recordings of his "Diary of One Who Vanished," "From the House of the Dead," and "The Cunning Little Vixen," I am quite unable to understand the causes of such enthusiasm. On this much evidence, I should call Janácek's an oblique native talent almost totally unequipped to solve problems of musico-dramatic construction. These operas contain, along with passages of ecstatic emotional music and passages of delightful folk coloration, far too numerous pages of nearly meaningless operatic tatting.

The Artia version of "Jenufa" (ALPO 80 C/L, $15.98) is a reissue of the recording available earlier on the Supraphon label. Jaroslav Vogel conducts soloists, orchestra, and chorus of the Prague National Theatre, often with such frenetic violence as to increase what frequently seems like total unacquaintance between text (Janácek's own adaptation of a Moravian folk tragedy by Gabriela Preissová) and music. The voices of the leading singers are serviceable but lack distinction, except for that of Beno Blachut as Laca Klemen. What the opera as here performed brings to my mind is not the masterworks of Czech or Russian opera so much as "Tiefland," though I do not doubt that Janácek was a more original musician than Eugen d'Albert. The sound is remote from today's best, but not seriously damaging to the qualities of the performance.

"Katya Kabanová," in a stereophonic, more recent, recording (Artia ALPO(S) 85 B/L, $12.98), suffers from a gnarled, disjointed libretto. Janácek himself derived it from Alexander Ostrovsky's drama "The Storm." By itself, this text reads like a parody of the apparent irrelevance of much Russian dialogue. (A sample: Katerina's lover leaves, having been banished to Siberia by his uncle, whereupon—with nothing to prepare listener or reader for what is about to happen—she sings: ". . . little birds will fly to the grave . . . hatch little ones . . . and flowers will bloom, little red and blue and yellow ones. . . . It's so quiet, so lovely . . . But I must die!" —and incontinently leaps into the Volga.) Not without charm or devoid of scenes of arresting drama, the opera mostly flows along inconsequentially, often truly sounding inept and amateurish. In the recording, Jaroslav Krombholc conducts soloists, orchestra, and chorus of the Prague National Theatre. The sound is generally excellent;



stereophony is used minimally for its special effects. Again the voices serve, but without distinction except in the cases of Beno Blachut as Boris Grigoryevich and Ludmila Komancova as Marfa Kabanová.

Both sets are supplied with complete texts in Czech, English translation in good English, and interesting historical and other notes. For admirers of Janácek, opera-lovers eager to move outside the circle of the usual repertoire, and Czechs far from home, these recordings must offer much. What for me they do not accomplish is to convince me that Janácek as a composer of operas had anything like the stature of Smetana or Dvorák, Tchaikovsky or Rimsky-Korsakov, not to mention Mussorgsky.

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Richter

(*Continued from page* 65)

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Music to My Ears

Continued from page 38

Neway intensity. Norman Treigle, who was uncommonly good as the Prisoner, and Richard Cassilly, as the Jailer, also added such values as good voices could to the ungrateful and, for this listener, unmeaningful line of Dallapiccola. Leopold Stokowski's musical direction was as expert in one medium as the other. It was no fault of his, or Oenslager's, that the total experience was mostly on the surface.

Four conductors in the first week of its season are more than any orchestra, including the New York Philharmonic, would willingly present, but it came about that way because Leonard Bernstein, fagged by a long spell of touring, couldn't finish his weekend schedule. Gregory Millar, one of three assistant conductors engaged for this season, took over the direction of the Schumann Fourth Symphony at the Saturday night concert. On Sunday he was joined by the other two, of whom Elyakum Shapira made a particular impression as director of Beethoven's Leonore No. 3 Overture. He showed considerable flair and real contact with the players. Russell Stanger finished the program with Debussy's "L'Après-midi" and Stravinsky's "Firebird" suite.

All this happened in redecorated Carnegie Hall, which began its new life span as city property administered by a nonprofit corporation with a Pension Fund concert of the Philharmonic directed by Bernstein. The soloist, appropriately, was Isaac Stern, who turned a cliché into an epigram by giving not merely an aristocratic but a presidential performance of the Beethoven Violin Concerto in his latest appearance in the hall he did so much to preserve and of whose new administration he is chief officer.

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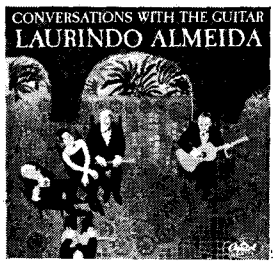

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Toward Debussy's Bayreuth

By VICTOR SEROFF

SO SELDOM is "The Martyrdom of St. Sebastian" performed outside France that this Columbia album (M2S 609) is a welcome addition to the versions of Debussy's work already recorded by Munch (RCA Victor LM 2030) and Ansermet (London A-4103, OSA 1104); and I say deliberately: to the versions of Debussy's work, not Gabriele d'Annunzio's. I do not agree with Charles Burr, who in his notes for the album says that Debussy wrote "the incidental music to Gabriele d'Annunzio's mystery play within a few weeks in 1911, a notably short period of time for this composer to turn out a work of major size, scope, and seriousness." This observation would make Debussy turn in his grave, since to preclude just such a misjudgment Debussy said, in an interview with René Bizet (*Comoedia,* May 18, 1911): ". . . In case it interests you, I may as well tell you that I wrote a score which ordinarily would have taken me a year, and that I put into practice what I might call my theories on incidental music. It should be more than the vague buzzing that too often accompanies verse or prose, and should be closely incorporated with the text."

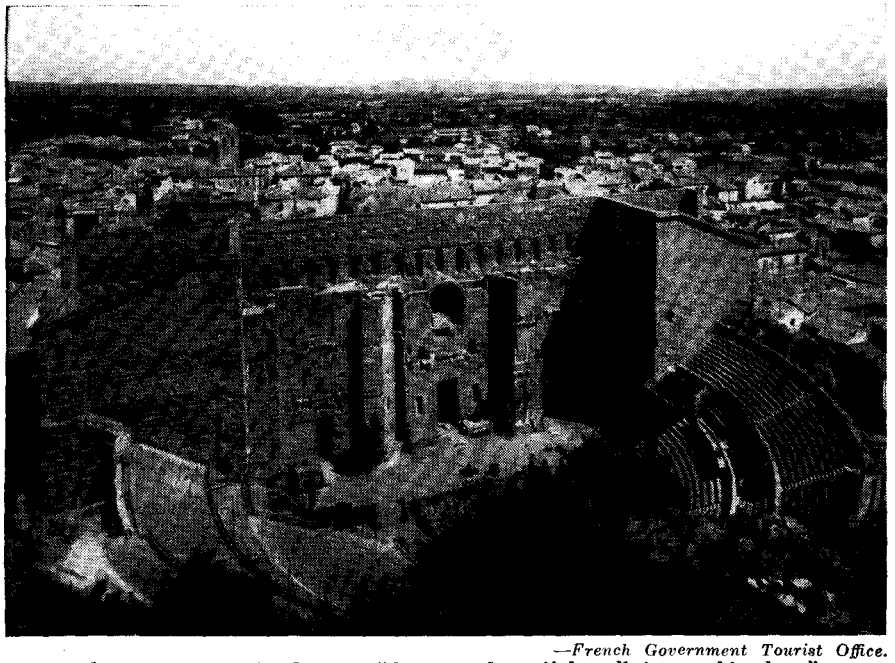
I shall clarify this later, but first I must say that this erroneous assumption fortunately has no reflection in Eugene Ormandy's treatment of the score in an admirable performance with the Philadelphia Orchestra. Hilde Gueden's soprano sounds beautifully and with a remarkable clarity in all the four roles: "Erigoneum Melos," "Vox Coelestis," "Vox Sola," and "Soul of Sebastian." In fact, among the leading sopranos of today Gueden's slender and elegant voice is, I would think, the most suitable for Debussy's composition. As for the choice of Vera Zorina as narrator in the title role, it would most probably have been approved by the composer himself; despite her almost-but-not-quite French, her pathos rings true and penetrating in the delivery of the speaking part. And this would have meant as much to Debussy as her slight foreign accent.

Did not Debussy prefer Mary Garden with her Scottish accent to Madame Georgette Leblanc for his Mélisande, and later on was it not claimed by some critics that Maggie Teyte was chosen to succeed Garden primarily because it was considered by then that Mélisande should have an English accent? At the original performance of "The Martyrdom of St. Sebastian" it was again a foreigner who was the narrator—Ida Rubinstein. During the second part of the nineteenth and the beginning of this century, because of the large influx of Russian nobility and intellectuals in France, it was not unusual for the French to compliment anyone's pronunciation with *"Il parle français comme un Russe."* It added a peculiar charm to French ears. And Ida Rubinstein spoke that kind of French.

D'Annunzio, who for some twenty years had been nursing the idea of writing the mystery play, saw Ida Rubinstein in "Cleopatra," one of Diaghilev's productions, during the spring of 1910 in Paris. Musicians, painters, sculptors, and reviewers were conquered by the exotic beauty of this young dancer. D'Annunzio was no exception. And when, after inquiring whether the characters in mystery plays had ever been presented in the nude, and learning that men usually play the women's parts, he declared: "Then I will take revenge for the feminine sex; tall, slender, and flat-chested, Ida Rubinstein is absolute perfection for this role. Where could I find an actor whose body was so ethereal?"

The legend that inspired many canvases of such painters as Memling, Mantegna, Titian, and Delacroix has undergone very little change in d'Annunzio's version, which he wrote directly in old French. He deluged Rubinstein with fantastic descriptions of the play already ripe in his imagination: "There is music between every syllable, between every verse, in every isolated gesture, and in every movement of the crowd." And Ida Rubinstein was impatient to see the play produced. She had at her disposal a large personal fortune and this was another important factor in their enterprise. After unsuccessful attempts to enlist Roger-Ducasse (not Paul Dukas) and later Florent Schmitt as collaborator with d'Annunzio, the poet himself wrote to Debussy, who happened to be on a concert tour in Vienna and Budapest. Ten days later, upon his return to Paris, the date of the performance was agreed on: May, 1911, at the Théâtre du Châtelet.

Debussy's main problem was not so much the shortage of time as the fact that the subject was not exactly congenial to his nature. He was not religious. In fact, he thought of himself as an atheist. It is not surprising that at that particular period of his life, when he was pursued by creditors, when his desk was piled up with more bills than royalties, when in order to make ends meet he was forced to accept badly paid engagements as "touring conductor," and occasionally even as a pianist or accompanist in a concert, and when he was already suffering from the illness that eventually killed him, he could



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not concentrate exclusively on d'Annunzio's subject, no matter how much its mystical theme appealed to his inner esthetic sense. He approached his work with humility: "Shall I be able to find the right music? This anxiety perhaps is laudable, for one should not penetrate a mystery armed with arrogant vanity," he said to d'Annunzio.

But once the work was completed—never mind that the last pages of his manuscript were written after the rehearsals began—he said in all sincerity with complete satisfaction: "I wrote my music as though I had been asked to do it for the church. The result is decorative music, if you like, a noble text illustrated in sounds and rhythm; and in the last act when the saint ascends into Heaven I believe I have succeeded in expressing all the feeling aroused in me by the thought of the Ascension." And later, jointly with d'Annunzio, he added: ". . . this work, deeply religious, is the lyrical glorification not only of the admirable athlete of Christ, but of all Christian heroism."

WHEN the work was finally presented to him at a rehearsal, Debussy, who as a rule controlled his emotions, wept. "It must have been a unique moment in his artistic life and experience," Emile Vuillermoz remarked—unique indeed, for luck was as usual against Debussy. Like lightning out of the blue, two weeks before the scheduled date of the opening night, the Vatican put d'Annunzio's works, including "The Martyrdom of St. Sebastian," on the Index Expurgatorius, and two days before the performance Cardinal Amette, the Archbishop of Paris, threatened with possible excommunication any Roman Catholics who might attend "Le Martyre de Saint Sébastien."

Thus doomed before the curtain rose, the play barely escaped being a complete failure. Debussy's music was misunderstood and criticized for its "incidental" character; the beauty of the chorus was regarded as irrelevant. But fortunately there were enough music critics and composers who were impressed by the vocal ensembles, their power, their striking and curious effects, and by the emotion in the essential parts of the work which remained intensely spiritual and of rare purity ("There are moments of ecstasy and of pain when the emotional atmosphere of 'The Martyrdom of St. Sebastian' recalls that of 'Parsifal,' although the works are dissimilar in feeling and style," wrote Gaston Garraud in *La Liberté*). It survived ten performances and several of the orchestral score alone, and more than one critic predicted that this work would be discovered as a masterpiece

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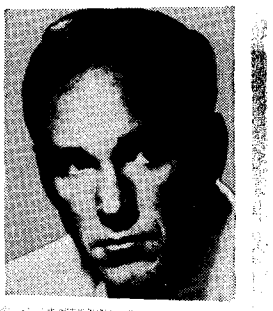

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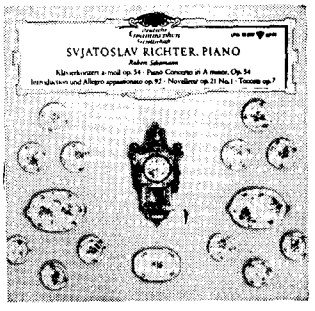

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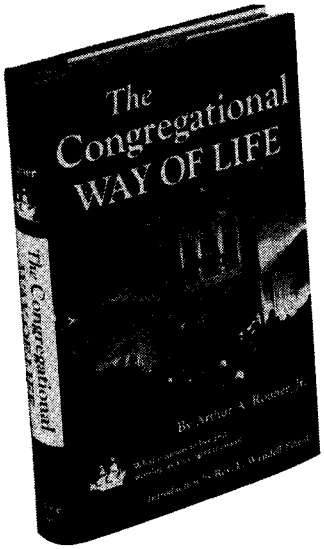

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and that Debussy's "Parsifal" was awaiting its Bayreuth.

After Toscanini's performance of the work at La Scala in 1926, with Ida Rubinstein, Bruna Castagna, and Gina Barbieri, it was "discovered" and "revived" in August, 1948, and I had the pleasure of seeing it at the festival given at the Théâtre Antique in the little town of Orange, eighteen miles north of Avignon, in its original version with the decors and costumes as they were originally designed by Léon Bakst.

Where in the world could one find a more perfect setting for "The Martyrdom of St. Sebastian"? The sight of the old Roman Theatre is literally breath-taking. Built in the first century, it stands in a large, dusty square, sheltered on one side by the hills. It is famous for its wall—the only one remaining of the original structure—340 feet long and 121 feet high—which forms the back of the stage. "It is the most beautiful wall in my kingdom," Louis XIV once said.

The *gradins,* or Amphitheatre, does not look large, yet it seats 11,000 people. The acoustics are remarkable, even today when two of the original walls are gone, and the theatre does not, of course, have the awning which the Romans used instead of a ceiling. Here, during the most prosperous Pax Romana era, were presented plays of Euripides, Aristophanes, and Sophocles. Later came the barbarian invasions, destroying the Roman Empire, and the costly white marble and granite from the structure and seventy magnificent columns were used to build emergency homes for refugees on the premises of the theatre.

I doubt if any performance of "The Martyrdom of St. Sebastian" could surpass the one I have witnessed there. The hieratic, fantastic preludes, the brilliant fanfares, the sumptuous coloring, both voluptuous and religious, certainly belong to the most inspired pages Debussy has ever written. These, combined with the extraordinary lighting effects, sometimes in color, at other times the projection of scarcely visible pictures that crossed the wall like a vision, added up to a genuine and unique theatrical experience.

The members of the Paris Comédie Française, directed by Jean Hervé, with Vera Korene (a Russian) as St. Sebastian, and the Colonne Orchestra under Paul Paray, took part in the production. The problem of the choruses, which Debussy never settled, was solved by placing the singers in the pit. I felt and wrote then, as I do now, that "The Martyrdom of St. Sebastian" should become an annual event at Orange, just as "Everyman" is at Salzburg; and Orange, Debussy's Bayreuth.

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Phoenix Nest

Continued from page 8

the pigeons. Italians are generally presented to the world as volatile, yet in the presence of a pigeon they remain calm.

These birds are somehow related to the dove. They don't actually coo (a Cockney does, though)—they sort of gargle in a small, undignified voice with a burble in it. Two or three on your office window sill can drive you mad. In November, 1929, during the great pigeon invasion, hundreds of men jumped out of their office windows to escape the racket. Many pigeons can be taken as far away from home as a hundred miles or more and will find their way back just the same. You may consider this to be just a fact. I consider it to be a disaster.

I have never seen a dead pigeon. From this I conclude that they live forever. The same may be said of Adolf Hitler. —HENRY MORGAN.

• • •

CITY DOGS

NOW with the fall the fashionable dogs are back in town with their masters and mistresses. The cocoa-colored poodles, the pearl-grey poodles, the pearl-grey Bedlingtons, the Skye terriers trot along on little cat feet, sniffing and despising. There is a faint horror about these animals. They move by clockwork, like robots, quite outside the world of men, outside the reach of insult or raillery. They cannot know that dogs, too, are ruled by fashion. What will become of that poodle, today so rare and scented, when poodles are no longer desired by anyone and the mastiff prevails?

But sometimes we must feel sorry for these dogs. Like the respectable Victorian ladies who went cottage visiting, they can be subjected to grand bourgeois indignities. From time to time, I see a man on the street whose occupation must be walking rich dogs. His thin, red face is greasy and unshaven. A cigarette stub crusts his lips. His clothes are a woolen bag, his gait a shuffle. Yet from his horny hands two beautiful red leashes loop down to the studded collars of a pair of sleek dachshunds. On their backs are bound coats of scarlet tartan, and on their feet—for it has just rained—little leather boots. Boots, coats, leashes, and pedigrees wither away next to the hot, arid humanity which accompanies them, and we see nothing but two grotesque little animals straining toward the gutter. —NICHOLAS KING.

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Superman Myth

Continued from page 17

with bombers and by pouring out our largesse abroad. But the contest will be won by doctors, nurses, agricultural experts, and technicians. The Soviets can send tens of thousands into the underdeveloped nations. How many can we send? Are we prepared to be evangelists? To win we must be evangelistic in our espousal of democracy.

When I say "we" I do not of course mean Americans alone, nor do I mean only the Atlantic Community. India, Burma, and Israel, to mention only a few, are also viable democratic societies. We must think in terms of the newer democratic world community and build our alliances broadly. The contest will not be the United States versus Soviet Russia, but the democratic world community versus the totalitarians.

We can find allies in the democratic world community who can do much of the work better than we. America at times is so far removed from the conditions that exist in the underdeveloped areas of the world as to lack the background necessary for real insight and understanding. Our standard of living, which is close to $2,500 a year per person, is so far above India's ($60 a year per person) that it is difficult to understand her problems from our vantage point. To any nation whose people are on a mere subsistence level, we are apt to appear like those who live in the big mansion on the hill, far from the problems of those who live in the slums. We must make a great effort to bridge that gulf. Moreover, we are so far from the mood and spirit of our own Revolution that we understand little of the revolutions of others. A nation like Israel is much closer to the peoples of the underdeveloped nations than we are. Any country that has recently acquired independence is more in tune with the attitudes of the newly emerging countries than we are. Those that have emerged from colonialism know the impact of racial discrimination. They know what working with their hands means. They know how to make bricks without straw.

We tend to be the conservatives in world affairs. Our more radical allies can often do more effective work in the underdeveloped areas of the world than we.

We should welcome this contest with the Communist world. We should enter it eagerly. The liberty and dignity of man, equal justice under law, freedom of expression and religion—all these are on our side. These we have, as well as the technological skills that the underdeveloped nations need so badly. While the Soviets can build cement plants as well as we, that does not make them nine feet tall. Our contributions include the Bill of Rights as well as technology. If we mobilize the democratic world community behind a crusade for freedom as well as industrialization, we can dispel the myth of Communist supremacy for all time.

The Druggist

By Larry Rubin

HE came to me last night, as if there had never
Been a box. Routine, no tales of Hell
To tell, he worked on an old prescription, and I
Watched, as I used to when I was a boy, and stifled
My eyes, and from the corner of his eye
He saw me and asked why. But all that dirt,
I said, how did you get up
Past all that dirt? I
Can pull pegs out with my teeth,
He said, and went on working.
Later, just before the third cock,
He handed me the jar. Son, he said,
I want you to deliver this before
You go. Is that all, I said, mustn't I
Avenge your death so you can rest? Just
Deliver that medicine, he said, and it was dawn
And of course he was gone. And I knew
That being sealed up like that had turned his wits,
Because I saw he had made the label out
To me.

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EDUCATION IN AMERICA

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SR/EDUCATION

OCTOBER 15, 1960

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This monthly supplement is sponsored by the Fund for the Advancement of Education, which has prepared its contents in cooperation with the staff of Saturday Review. The editors of SR retain responsibility for the material appearing in this supplement.

Correspondence regarding manuscripts or editorial content should be addressed to: Editor, Education Supplement, Saturday Review, 530 Fifth Avenue, New York 36, N.Y.

Time for a National Policy on Education

THE Congress elected next month will not decide whether we shall have federal aid for education—we have had it in many forms for a century and more. But the new Congress, with Presidential leadership, will determine the amount of aid and, more important, will decide how it may be used. If these decisions are to be wise ones they must be based upon careful thought about the meaning and purpose of education in a democracy, and about the proper limits of the school's responsibility.

The party platforms of 1960 give more space to education than their predecessors but they fail to come to grips with some of the major problems that call for national leadership. Much of the space is given to school finance and school desegregation. Important as these issues are, neither is specifically educational; the first is economic and the second is essentially social. Neither party says much about priorities in the schools. Both, by stressing vocational education, imply that it is more important than basic and liberal education, but this emphasis apparently reflects an effort to please a special-interest group rather than a firm decision about what is most important. Neither platform is clear about the goals of education or about the part the schools should play in achieving the national purpose.

By long tradition, specific decisions about the schools' operation are made at state or local level. But, because a self-governing nation is dependent upon education for its very survival, basic educational policy has never been a matter of merely local concern. Jefferson and Franklin accepted it as a clear duty of statesmen and men of affairs to think long and deeply about the education needed by free men and to make clear proposals for the improvement of the people's schools. Today the need for a national policy is made still more urgent by the fact that ours is a highly mobile population—many children born and educated in one city or state will spend their adult lives in another. The need for a liberally educated citizenry, and for professionally and technically trained workers, cuts across state and regional lines. We need a national policy on education, and candidates for high office have a clear responsibility for developing and expressing the convictions that will guide them in determining it.

Despite the lack of a clearly defined policy, the Federal Government has long concerned itself with educational affairs, and Congress, through legislative acts, has repeatedly altered the patterns of education in school and college. The Land Ordinance of 1785 initiated the policy of setting aside federal lands for the support of public schools and did much to establish the principle that elementary education should be available to all. The Morrill Act of 1862, by providing for the establishment and support of land grant colleges, gave the Federal Government a stake in a new kind of higher education. The Smith-Hughes Act of 1917 provided federal assistance for vocational education in high school, and subsequent Congresses have accepted without question the assumption that the

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Federal Government should be more concerned with vocational education than with the basic and liberal education that must precede it.

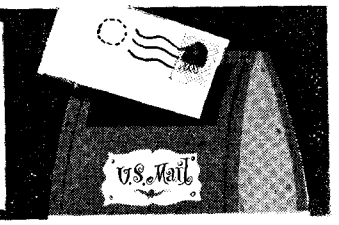
The G. I. Bill established the principle that the Federal Government has a responsibility for underwriting the education of those whose schooling is interrupted by military service and seemed to imply that all kinds of education are equally worthy of support. The National Defense Education Act of 1958 provided for more and better instruction in science, mathematics, and foreign language but, by its title, seemed to imply that the support of such education could be justified only by linking it to problems of defense. Because time is limited, and because federal funds must be matched with those from local sources, the effect of the act has been to deemphasize those subjects not specifically subsidized. All these acts have altered educational policy in the nation's schools. We do not have federal control of education; but there has been, and will be, a great deal of federal influence.

WHETHER the money comes from local, state, or federal taxation, it will make an enormous difference to the nation's future whether the major portion of the funds provided is allocated to buildings, scholarships for students, or salaries for teachers; whether the funds provided for buildings are used to build classrooms, libraries, recreation halls, or gymnasiums; whether the funds provided for salaries are used to pay teachers of reading, mathematics, and philosophy, or teachers of ping-pong and cosmetology; and whether scholarships are provided only for future scientists and technicians or are available to future philosophers, social scientists, poets, artists, and other citizens as well. Whatever differing views we may hold on these issues, we can surely agree that decisions regarding them should be based on a clear educational philosophy. If a school is pursuing false goals, providing it with more money will merely enable it to move faster in the wrong direction.

In their campaign speeches both the candidates for president have gone beyond the platform statements and have indicated their intention of further clarifying their views on education before November 8. We hope that other candidates for office will follow their example and that voters, in making their choices, will be guided by these views no less than by the candidates' positions on other issues of national importance. —P. W.

(*See page 86 for party platforms on education.*)

Letters to the Editor



OUR FIRST ISSUE

IT IS GOOD NEWS *indeed* when a journal of the stature of *SR* inaugurates a department dedicated to an intellectual approach to educational topics.

Your ability to attack the problem, not the profession, to encourage rather than disparage, and to welcome a variety of viewpoints, augurs well.

DONALD W. ROBINSON.
San Francisco, Calif.

I TRUST your issue of September 17 is but the forerunner of a long series of issues which will challenge thinking people and I hope cause them to direct attention not only to the problems facing education today but to the search for appropriate solutions.

MILO BAIL, President,
Municipal University of Omaha.
Omaha, Neb.

SATURDAY REVIEW and the Fund for the Advancement of Education deserve congratulations upon the "Education in America" supplement. The section is well written, extremely interesting, forceful, and remarkably complete for so small a number of pages.

GEORGE J. HECHT, Publisher,
Parents' Magazine.
New York, N. Y.

FROM THE opening statement on "Education in America" right through the final item under "While School Keeps," I found the section replete with timely and significant articles relating to American education. Never have I seen "The Magnitude of the American Educational Establishment" more clearly or helpfully presented. The Commager, Fischer, and Howe articles are excellent. As the predecessor of Ben Willis in Chicago I cheer this well-deserved tribute to a great American educator—a man who gets things done.

HEROLD C. HUNT,
Eliot Professor of Education,
Harvard University.
Cambridge, Mass.

I WAS delighted to read the new *SR* supplement. This quality venture in education writing should have a terrific impact on public opinion related to issues in public school education.

R. E. LIEUALLEN, President,
Oregon College of Education.
Monmouth, Ore.

NO MATTER how much I agree with all the critics of American education—and I feel that most of the criticisms are completely justified—*SR*'s first Education Supplement left me with the question: "Is there anything good about American education?" Criticism is all right, even necessary, but one should not forget that there are good things about our system.

JAMES W. HURSEY.
Thornville, O.

YOU ARE performing a splendid service to all of us who have at heart the education of our youth.

DAVID F. MERRALL, Director,
Rhodes School.
New York, N. Y.

WHERE ARE THE TEACHERS?

BEFORE I READ your new supplement on education, I scanned the brief identifications of the contributors, and then I groaned. Who are they? A staff producer of CBS, a professor of history, a dean of a teachers' college, a superintendent of schools (once principal of the high school from which I graduated), a president of a testing service, a professor of education, a chancellor of a university, a professor of English, a teacher in a private school —gentlemen, I ask you, where are the *real* authorities? All of these writers are undoubtedly learned and virtuous men, but not a single one of them is on the scene, doing the work about which he is writing. Why don't you present articles on education written by the *only* genuine educators in the land, the on-the-spot teachers in public school classrooms, the soldiers who have not deserted the battle line to take the more lucrative and authoritative jobs which merely talk about teaching, but decline to teach?

HARRIET M. PERL.
Los Angeles, Calif.

EDITOR'S NOTE: *In our first issue we stated that our pages would be open "to all who have something important to say about education and can say it with clarity and force." We hope that many of these will be teachers.*

SUGGESTION FOR FUTURE ISSUES

I WOULD like to see two facets of the education picture included in your presentations. First, I would like to see some "discussion" on boards of education, their true purpose and how they can function in the best interests of the community. What are the advantages or disadvantages of appointed boards versus elected boards? Second, I would like to see some expressions of opinion on the role of Parent-Teacher Associations. What are they doing to help in the education process, or are they a hindrance? What can or should they do?

L. B. ROSENSTEIN, O.D.
Vineland, N. J.

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The Junior High School Years

By JAMES BRYANT CONANT

James Bryant Conant, whose report on the American high school was an educational best-seller a year ago, has just completed a companion piece on the junior high school. Entitled "Recommendations for Education in the Junior High School Years," it is in the form of a memorandum to the nation's school boards and is being published this week by the Educational Testing Service of Princeton, New Jersey (single copy, 50 cents; three copies for $1).

Since the report is likely to have an important impact on American education, Saturday Review presents herewith a major portion of it, including all of Conant's recommendations. The report is based on visits to 237 schools in twenty-three states.

Conant's views are certain to stir up controversy, and the editors of the SR Education Supplement will welcome comments.

BECAUSE of wide diversity in school organization, professional disagreement, and my own observations, I conclude that the place of grades 7, 8, and 9 in the organization of a school system is of less importance than the program provided for adolescent youth. When enrollments are large enough, I am convinced that it is possible to provide for the pupils in grades 7, 8, and 9 the kinds of experiences they need regardless of the structure of the school system. In speaking of purposes, therefore, I find it more profitable to speak of the purposes of a grade than those of a particular kind of school.

For example, the educational program in grades 7 and 8 should reflect the transitional nature of these grades. First, parents and teachers are well aware that early adolescence is a very special period physically, emotionally, and socially. It is a crucial age in the transition from childhood to adulthood and often presents many problems. Second, these grades provide the transition from the elementary school with its essentially child-centered emphasis to the high school with its greater emphasis on subject matter. Concern for the physical, social, and emotional development of boys and girls properly exists at all levels, but as they progress through the grades the role of organized knowledge becomes increasingly important.

Because of the transitional nature of these grades, teachers with an unusual combination of qualifications are needed. Satisfactory instruction in grades 7 and 8 requires mature teachers who have both an understanding of children, a major characteristic of elementary school teachers, and considerable knowledge in at least one subject-matter field, a major characteristic of high school teachers. Unfortunately, such specially qualified teachers are difficult to find. Teacher-training institutions have responsibilities in this regard. Grades 7 and 8 certainly should not be viewed as a training ground for senior high school teachers. Recognizing the special competence needed by teachers in these grades, school boards should do all in their power to maintain the status and prestige of the professional staff in grades 7 and 8 and to create working conditions that will make teaching in these grades a satisfactory and rewarding experience.

"Susie is now in junior high, but I suppose we'll live through it."

Before presenting recommendations for education in the junior high school years, I should like to comment briefly on the relationship between the school board and the administrative staff. Broadly defined, the function of the school board is to determine policy; the function of the administrative staff is to implement policy. More specifically, any decision affecting the budget is clearly within the province of school board members. Except for money matters, the line between policy-making and administration is often difficult to draw, but I believe strongly that this line must be drawn. School board members, or other lay groups, should make every effort not to interfere in matters that require professional competence. I have in mind three areas in particular:

1. The Appointment of the Professional Staff: Recommendations for individual appointments should be left completely in the hands of the superintendent and his administrative staff. These professional recommendations are especially important at the crucial time when decisions on tenure are made. Final approval is the responsibility of the school board, for the budget is directly involved.

2. Judging Quality of Teaching: In my first report, directed to interested citizens, I deliberately refrained from recommending any criteria for judging the effectiveness of teachers. This is another matter that should be left with professional educators.

3. Details of Course Content and Choice of Textbooks: Neither school board members nor other laymen should become involved in the details of course content or the choice of textbooks. These, too, are professional matters, except insofar as they may affect the budget. In particular, controversial issues in regard to the specifics of course content should be resolved by professional educators at the elemen-

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tary, secondary, and university levels.

I do not mean to imply, however, that the school board does not have the duty to question in detail administrative procedures and decisions. School officials must stand ready to answer probing questions about all facets of school operation. For example, what are the means used to determine an individual teacher's effectiveness? If the superintendent consistently fails to provide satisfactory answers to this and similar questions, the school board may well look for a new superintendent. (The top administrative officer in a school system should not have tenure.) It goes without saying that a wise school board will consult the professional staff prior to formulating policy declarations.

THE following recommendations are based on what I consider the best practices in schools I visited. In presenting them, I have tried to make a distinction between the policy-making function of the school board and the administrative function of the professional staff. To this end, the bold face recommendation refers to what in general falls within the province of the school board. In many instances, there may well be several ways to implement the basic policy; in other instances, I have been specific in recommending one procedure over others.

1. The following subjects should be required of all pupils in grades 7 and 8: English (including heavy emphasis on reading skills and composition), social studies (including emphasis on history and geography), mathematics (arithmetic except as noted in Recommendation 2), and science.

In addition, all pupils should receive instruction in art, music, and physical education. All girls should receive instruction in home economics and all boys instruction in industrial arts.

The required academic subjects — English, social studies, mathematics, and science — should be given one period a day for five days a week, or the equivalent. From my observations, 60 to 70 per cent of weekly classroom time might well be devoted to these subjects.

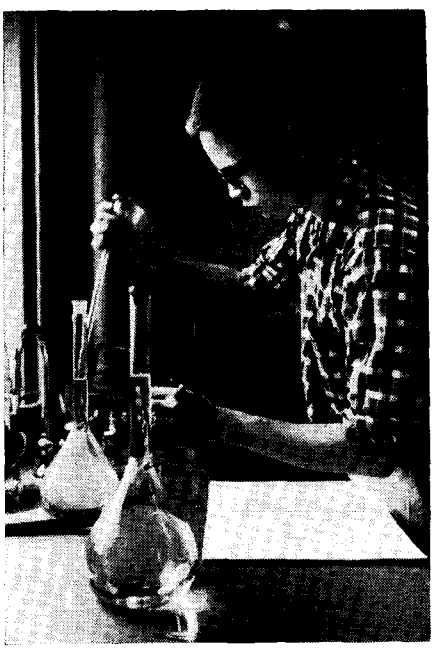
2. A small fraction of pupils should start algebra (or one of the new brands of mathematics) in grade 8. Some, if not all, pupils should start the study of a modern foreign language on a conversational basis with a bilingual teacher in grade 7.

The reason for the early identification of very able pupils and the start of mathematics beyond arithmetic in grade 8 is that at least some of these pupils can complete a four-year sequence by the end of grade 11 and be ready for college-freshman mathematics in grade 12. This pattern reflects the Advanced Placement Program.

It reflects, also, my belief that with few exceptions — possibly very bright children who advance a year in the primary grades — pupils should not "skip" grades; there is a need to develop social maturity prior to college entrance. If college-freshman work is done in grade 12, however, it does become possible for a highly gifted pupil (the top 3 to 5 per cent on a national basis) to complete college in three rather than four years. This saving is valuable for a boy or girl on the long educational road to a professional career. It might be possible for a highly gifted pupil to save two years by accelerating at the beginning of this road at the primary level and at the end of the road at the collegiate level. Such a pupil would be very exceptional.

I AM well aware that a number of communities have started instruction in a foreign language as early as grade 3. I hope these experiments will continue, since more evidence is needed in regard to the advantages which accrue from early instruction. Meanwhile, I do not recommend commencing the study of a foreign language prior to grade 7 unless the community demands it, sufficient funds are available, bilingual teachers can be found, and a sequential program can be assured.

A note of warning is perhaps in order. The nationwide movement to start sequential courses in the lower grades carries with it certain dangers. Population mobility in the United States is so great that in some metropolitan communities only a small fraction of those who graduate from high school have attended elementary school in the same system. Clearly, the earlier one starts a foreign language, the more difficult it is to transfer to another school system with a different sequence. This difficulty is a consequence of our system of local control, which, whatever may be its disadvantages, seems firmly embedded in our political structure.



—William R. Simmons

"Science should be required of all pupils in grades 7 and 8."

3. Instruction in the basic skills begun in the elementary school should be continued as long as pupils can gain from the instruction. This statement applies particularly to reading and arithmetic.

Pupils with average ability should read at or above grade level; superior pupils considerably above grade level. By the end of grade 9 even the poorest readers (except the mentally retarded) should read at least at the sixth-grade level.

To my mind, the minimum goal for almost all pupils at the end of grade 9 is that these future voters should be able to read with comprehension the front page of a newspaper at a rate of about 200 words a minute. Pupils who in grades 7, 8 and 9 are reading a year or more below grade-level expectancy should have special provisions made for them. These provisions should take the form of instructional periods which are in addition to regularly scheduled classes in English. Likewise, extra instructional periods in arithmetic should be provided for pupils who are achieving below grade-level expectancy.

I especially stress reading because pupils will not succeed in high school unless they can read at least at the sixth-grade level. *The ability to read is imperative in secondary school.* I have been in schools in which practically no one in the ninth grade was reading as low as grade 6, and I have been in schools in which from 35 to 50 per cent of the ninth-graders were reading at the sixth-grade level or below. In every case, the overriding consideration appeared to be the nature of the community and the educational expectations of the parents. The success of the elementary schools in teaching the basic skills and the consequent need for special provisions in grades 7, 8 and 9 are largely determined by these factors. Many communities, however, need to recognize the seriousness of the reading problem and to attempt to upgrade their reading pro-

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grams. I have been impressed by efforts now being made in certain of the large cities.

Though instruction in the basic skills is the special responsibility of the elementary schools, it is a responsibility of the secondary schools as well. Ideally, all English teachers at the secondary level should be prepared to teach reading skills; unfortunately, they are not. In particular, the usual English teacher has not been trained to teach the reading skills needed by pupils with below-average ability. Therefore, trained reading teachers may be needed for this purpose.

4. Group activities which have particular relevance for early adolescents should be part of the total program. These include musical and dramatic activities, assembly and homeroom programs, interest clubs, intra-mural athletics, and student council.

Many schools use activity periods to schedule assemblies, student council meetings, and club meetings; other schools provide for activities before and after school. These experiences are intended to broaden a pupil's program, to develop his interests and talents, to give opportunities for leadership, and to contribute to his growth as a member of a social group. Pupils in grades 7 and 8 are at an age when a certain amount of self-government through the homeroom organization and a student council begins to have meaning in the development of an understanding of democracy.

5. Provisions should be made to assure a smooth transition for the young adolescent from the elementary school to the secondary school.

To my mind, there should be a block of time set aside, at least in grade 7, in which one teacher has the same pupils for two or more periods, generally in English and social studies. Otherwise, grades 7, 8, and 9 should be departmentalized; that is to say, pupils should have specialist teachers in each of the subject-matter fields.

Block-time teaching is a controversial subject among educators. Generally speaking, however, even the opponents admit it may have advantages *if* teachers equally qualified in two subjects can be found. Thoroughly competent and enthusiastic teachers are essential for its successful operation. I do not recommend it above grade 8 except in very special circumstances.

My reason for advocating block-time teaching is simply to enable one teacher to know his pupils well because of the fact that he meets fewer of them for a longer period of time. As a con-

(*Continued on page* 96)

HIGHLIGHTS OF THE CONANT REPORT

Interscholastic athletics and marching bands are to be condemned in junior high schools. There is no sound educational reason for them and too often they serve merely as public entertainment.

* * *

Graduation ceremonies with diplomas and cap and gown have no place at the junior high school level.

* * *

The difference between a good school and a poor school is often the difference between a good and a poor principal.

* * *

Duties of teachers which are peripheral to the main task of teaching should be minimized and constantly re-evaluated. No other duty takes precedence over classroom instruction.

* * *

The use of uncertified personnel for nonprofessional duties is one of the new developments that will be watched with interest.

* * *

The nature of the facilities in shop and home economics often requires small classes. These small classes . . . spell very high costs.

* * *

One way to improve morale and to stop the exodus of good teachers from grades 7 and 8 is to equalize the teaching load of all teachers in grades 7-12.

* * *

I consider the lack of what educators call articulation one of the most serious problems in many school systems. Elementary school teachers seldom meet with junior high school teachers, who in turn, seldom meet with senior high school teachers.

* * *

The gymnasium is more important in colder regions of the nation than in those warm areas where children can have physical education outside most of the school year. Indeed, one can question whether in such areas the gymnasium is a necessity for satisfactory instruction.

* * *

I personally recommend three groups in academic courses with the bulk of the pupils in a particular grade in a large middle group. Preferably, the grouping should be accomplished subject by subject.

* * *

I wish to emphasize . . . the importance of the local school board. The task that confronts citizens everywhere is to choose the best people available for membership on school boards in thousands of communities across the land.

* * *

It is by no means easy to find competent guidance personnel. Obviously, it is better to delay the expansion of the [guidance] staff than to employ unsatisfactory people.

* * *

Instruction in the basic skills begun in the elementary school should be continued as long as pupils can gain from the instruction. This statement applies particularly to reading and arithmetic.

* * *

The recommendations in this report . . . are purposely conservative; they represent established practices in a number of schools. There are many new and interesting developments that may revolutionize instruction in grades 7 and 8 in years to come—different forms of staff utilization, the use of television and teaching machines, for example. All of these await the test of time. I see no inconsistency in adopting the best of current practices and looking forward to new ideas.

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IN WHICH THE BELL TOLLS

By JONATHAN KING, *secretary and treasurer of the Educational Facilities Laboratories. EFL was established in 1958 by the Ford Foundation to help American schools and colleges with their physical problems. In this article, based upon two years of experimentation and research, Mr. King discusses some new approaches to school construction.*

—*Dave Chapman, Inc.*

"In education, the rule should be: Space always follows program."

A COMMUNITY planning a new school building often becomes embroiled in controversy. The battle lines usually form on financial grounds, with charges of "slum" and "palace" being hurled back and forth, but these charges obscure the real issue: the relation between the school building and the school program. This relationship must be understood because educational changes in the air today will make conventional notions about school buildings obsolete. Education is on the move and the building must get out of the way.

A manufacturer planning a paint factory is not so concerned with cost per square foot as he is with the output of the plant and the cost per unit of output. This in turn determines whether the ink is red or black in his books at the end of the year. But the schoolhouse books show no simple profit or loss at the end of the year. Output and input are infinitely more difficult to measure, and it is impossible to pin down precisely the relationship between school buildings and academic accomplishment.

Two important and independent factors will contribute to a radical transformation in school building. The first is a series of basic changes in the form and structure of education. The second is an equally basic series of changes in the form and structure of buildings.

Most of today's schools and those built since the middle of the last century were designed with their academic space in a series of equal-sized boxes spread out on the ground or stacked up in the air depending on when and where the school was built. It was a logical way to build a school when everything was to be taught to groups of equal size: thirty students, give or take five, by one teacher, give or take nothing.

But today these boxes are getting in the way of education, not facilitating it. The habit of teaching all things to all students in groups of thirty is under fire at every level. In the secondary schools more collegiate programs, involving large group instruction, seminar-sized discussion groups, and independent study are becoming increasingly accepted in many communities throughout the country. A number of these programs have grown out of the work of the National Association of Secondary School Principals' Commission on Staff Utilization. The Commission's report, "Images of the Future," by Dr. J. Lloyd Trump, has advocated and predicted future secondary school programs where 40 per cent of the students' time would be spent in large group instruction, 20 per cent in small group instruction, and 40 per cent in independent work. But the typical secondary school building has no spaces designed for any of these three types of instruction—just boxes for thirty pupils and a teacher.

Teaching by television offers another stimulus to change in educational building. It challenges the notion that learning comes only from a teacher who is present in the room. But its most important implication for school facilities is that the use of television leads inevitably to the breakdown of the conventional group size. Why should there be three groups of students, in three rooms, with three teachers, receiving the same television lecture-demonstration, when, if all the students were seated together in one room, two teachers could be freed to work with individual students or to prepare work for other classes? What do these programs imply for schoolhousing? If the walls in the typical egg-crate school get in the way of the school program, why not get the walls out of the way? A number of schools are doing just this. Crucial to this approach is the operable wall, a wall that will serve as a reasonably good sound barrier, but that can be retracted at will and at once. Operable walls enable the school to squeeze more use from space—which is generally easier than squeezing more building from the hard-pressed pockets of the community.

Combined with flexible furnishings, the operable wall makes it possible to build two seminar rooms that can be joined to form a standard classroom, or three classrooms that can be joined to form a lecture-demonstration room for ninety students. In Boulder City, Nevada, an auditorium is planned that will be able to be subdivided into three instructional rooms for teaching large groups. All three of these rooms will be able to be used simultaneously without acoustical interference from each other. This subdivisible auditorium can save the building of five classrooms in a large school, according to Superintendent Guild Gray. Typically, a school auditorium is used about 10 per cent of the time school is in session. But the subdivisible auditorium, designed for instructional purposes, can be used all or most of the day. The division and multiplication of space means savings in dollars. It also means freedom for

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education to select the space for the program, rather than having the building determine the program. "Form always follows function," wrote Louis H. Sullivan, the great Chicago architect. In education the rule should be *space always follows program.* But the rules have unfortunate exceptions. Sometimes the programs follow space, and function is distorted for form.

Another road to freedom from the dictates of walls in the school is the loft plan. Free open space, with movable walls that can be shifted easily by a crew of men with screwdrivers, is another answer. This is a solution increasingly popular with businesses for their headquarters buildings. Most firms are quick to acknowledge that they cannot predict—in the planning stage—the kinds of spaces they will need for the next fifty years. And so it is with the schoolhouse. Who can say with assurance how students and teachers will be gathering for instruction in the twenty-first century? Yet, barring catastrophic war, the schools built this year will be used for the education of our grandchildren half a century hence.

John Lyon Reid, architect of the Hillsdale High School in San Mateo, California, has pioneered the movement away from fixed partitions, and toward movable space dividers. Hillsdale High School can be divided, subdivided, and redivided throughout its life without great effort or expense. Of course most schools are now built with a minimum of interior bearing walls, but even the nonbearing walls, if made of masonry, have to be destroyed in the process of their removal, a fact that makes it unlikely that they will ever be moved. The thought of destroying public property, however benign the purpose, somehow gives one pause. Every time some part of a building must be destroyed to accommodate change, it announces publicly that the initial planning was faulty, a charge many school superintendents prefer to avoid if only because of the difficulty of explaining the need for change. But when you move a movable wall it means only that you were right to build movability into the building in the first place.

Another approach to new programs in education is demonstrated by the Wayland High School, Wayland, Massachusetts, which opened just recently. This is a high school, heavily college preparatory, which is arranged to resemble the liberal arts college. Wayland's High School clusters people around subject matter. There are buildings for science and mathematics, for social studies, and for languages. Each of these buildings has a core reference area for individual independent work, and is surrounded by lecture rooms, classrooms, seminar rooms, laboratories, and offices for groups of teachers.

THE building implies a complete revolution in secondary education. First, it obviously suggests variety in the grouping of students and teachers. Second, it suggests that students should take more responsibility for their own education. The reference area has replaced the study hall, which in too many cases is a place of temporary confinement, designed not for study, but as an administrative convenience to keep students safely impounded when not in assigned classes. Third, the teachers' offices suggest that something is involved in teaching other than simply uttering words of wisdom. Office space for teachers provide a place for them to work individually and together besides the classroom. Using an 800-square-foot classroom for an office when classes are not in session—a common practice—is wasteful use of space and reinforces the teacher's isolation from her colleagues.

These three approaches to school design—flexibility-at-will through operable walls; flexibility through movable partitions and loft space; and fixed variability—offer at this time the greatest potential for getting the school plant out of the way of education and of change. To function with high efficiency for fifty years, buildings must get out of the way of people and process.

Many educators feel that we have been playing a version of Russian roulette with our elementary school children. In September they are assigned a teacher for the year. If the child is lucky he draws a better than average teacher. If not, he loses. "Wait till next year," the cry once so effective in pacifying Brooklyn's baseball fans, somehow fails to soothe parents anxious about their child's education.

A number of schools are now groping their way toward team teaching. This is an arrangement of teachers and children in which groups of teachers work together with groups of children, at times larger than the typical class today, at other times smaller than today's typical class. Both teachers and pupils reshuffle themselves during the day to take advantage of the special skills of the teachers and to give each child the type of education that fits him best. With team teaching it is possible to devote more time to the gifted, and to the comparatively giftless, rather than teaching always to the group of thirty without regard for the strengths or weaknesses of the individual pupil or the individual teacher. While teachers, being people, may have been created equal, the most eager among them soon find a way to rise above their colleagues in some phase of their job.

A more radical and simpler answer to the need for flexible and ever-changing arrangements of teachers and pupils is open space that can be subdivided easily by storage units, movable blackboards, chalkboards, and other furniture units. Texas architect William Caudill has proposed an elementary school of this type. Under a dome, with no supporting columns, the space flows freely around a circular assembly room that can be closed off from the hustle and bustle of learning activities. The mezzanine is also separated, by its height, from the activities below. Some might question the absence of the acoustical and visual privacy of the classroom. But even today the teacher is often working with two or three separate groups on different projects within her self-contained classroom. Caudill's proposal is for a larger, *freer,* self-contained classroom for 150 children and five teachers, all working together. Its implication is that much of education can flourish in a busy atmosphere—not un-

(*Continued on page* 99)

—Dave Chapman, Inc.

"The operable wall, retractable at will, means economy and freedom."

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WHAT THE PLATFORMS SAY ABOUT EDUCATION

Most Americans take a somewhat skeptical view of the promises made by political parties in their campaign platforms. A recent Gallup poll showed that fewer than half of the voters believe that either the Democrats or the Republicans are likely to keep their 1960 platform pledges. Nevertheless, since the editors of the SR Education Supplement believe it is important for voters to know where the parties stand on major problems and issues in education, we are presenting here a comparison of what the platforms say about major educational problems—minus the usual political rhetoric. The order in which the pledges appear below is not necessarily the order in which they appear in their respective platforms. Some rearrangement was necessary in order to make comparisons clearer.

FEDERAL AID

Both parties pledge federal assistance to local and state school systems, but the terms in which these pledges are made reflect different attitudes toward the role of the national government in education.

Democratic

We believe that America can meet its educational obligations only with generous federal financial support, within the traditional framework of local control. The assistance will take the form of federal grants to states for educational purposes they deem most pressing. . . .

Republican

Primary responsibility for education must remain with the local community and state. The Federal Government should assist selectively in strengthening education without interfering with full local control of schools. One objective of such Federal assistance should be to help equalize educational opportunities.

TEACHERS' SALARIES

The sharpest cleavage between the parties concerns federal financial support for teachers' salaries.

Democratic

The [federal] assistance will take the form of federal grants to states for educational purposes they deem most pressing, including teachers' salaries.

Republican

We express our gratefulness and we praise the countless thousands of teachers who have devoted themselves in an inspired way toward the development of our greatest heritage—our own children—the youth of the country.

We believe . . . that any large plan of federal aid to education, such as direct contributions to or grants for teachers' salaries, can only lead ultimately to federal domination and control of our schools, to which we are unalterably opposed.

FINANCING HIGHER EDUCATION

Concern for the cost to students and their families of undergraduate, graduate, and professional education is expressed by both parties. Both platforms promise a program of student loans, scholarships, and other assistance.

Democratic

As a national investment in our future we propose a program of loans and scholarship grants to assure that qualified young Americans will have full opportunity for higher education, at the institutions of their choice, regardless of the income of their parents.

We are deeply concerned that the high cost of medical education is putting this profession beyond the means of most American families. We will provide scholarships and other assistance to break through the financial barriers to medical education.

Republican

The Federal Government can also play a part in stimulating higher education. Constructive action would include:

Extension of the federal student loan program and graduate fellowship program.

Consideration of means through tax laws to help offset tuition costs.

We pledge Federal help in . . . financial aid to students in [medicine, dentistry, public health, and nursing].

FACILITIES FOR HIGHER EDUCATION

Both parties promise to go substantially beyond present policies in providing aid to colleges and professional schools for classrooms and dormitories.

Democratic

It [federal assistance] will include aid for the construction of academic facilities as well as dormitories at colleges and universities.

To ease the growing shortage of doctors and other medical personnel we propose federal aid for constructing, expanding, and modernizing schools of medicine, dentistry, nursing, and public health.

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Republican

The Federal Government can also play a part in stimulating higher education. Constructive action would include:

The federal program to assist in construction of college housing. We pledge federal help in new programs to build schools of medicine, dentistry, and public health and nursing. . . .

VOCATIONAL EDUCATION

For many years federal support for vocational education has received strong endorsement from both political parties as well as from numerous other groups in the nation, many of whom oppose federal aid for other educational purposes.

Democratic

We pledge further federal support for all phases of vocational education for youth and adults. . . .

Republican

We pledge stimulation of actions designed to update and strengthen vocational education for both youth and adults.

LIBERAL EDUCATION

Although both parties clearly see the need for federal support of vocational education, neither, apparently, feels that it is necessary for the federal government to give equal stress to liberal education.

SCHOOL CLASSROOMS

There is considerable difference in approach and terminology between the Republican and Democratic pledges of federal support for school construction. It is less clear how much difference there would be if the pledges were translated into legislation. (Congress at its recent special session failed to pass a school construction bill, even though both parties had expressed approval of the idea. Each party blamed the other for the failure.)

Democratic

America's education faces a financial crisis. The tremendous increase in the number of children of school and college age has far outrun the available supply of educational facilities and qualified teachers. The classroom shortage alone is interfering with the education of 10,000,000 students.

The [federal] assistance will take the form of federal grants to states for educational purposes they deem most pressing, including classroom construction. . . .

Republican

We pledge federal support to the primary and secondary schools by a program of Federal aid for school construction—pacing it to the real needs of individual school districts in states and territories requiring state approval and participation.

We are aware of the fact that there is a temporary shortage of classrooms for our elementary and secondary schools in a limited number of states. But this shortage, due to the vigilant action of state legislatures and local school boards, is not increasing, but is decreasing.

We shall use our full efforts in all states of the union to have these legislatures and school boards augment their present efforts to the end that this temporary shortage may be eliminated and that every child in this country shall have the opportunity to obtain a good education. The respective states as a permanent program can shoulder this long-standing and cherished responsibility easier than can the Federal Government with its heavy indebtedness.

DESEGREGATION

Here again the parties differ. The Democrats propose 1963 as the target date for at least first-step compliance with the Supreme Court decision of 1954 by all school districts affected by it. The Republicans oppose this idea on the ground that it would encourage foot-dragging.

Democratic

A new Democratic administration will also use its full powers—legal and moral—to ensure the beginning of good faith compliance with the Constitutional requirement that racial discrimination be ended in public education.

We believe that every school district affected by the Supreme Court's school desegregation decision should submit a plan providing for at least first-step compliance by 1963, the 100th anniversary of the Emancipation Proclamation. To facilitate compliance, technical and financial assistance should be given to school districts facing special problems of transition.

For this and for the protection of all other Constitutional rights of Americans, the Attorney General should be empowered and directed to file civil injunction suits in federal courts to prevent the denial of any civil rights on grounds of race, creed, or color.

Republican

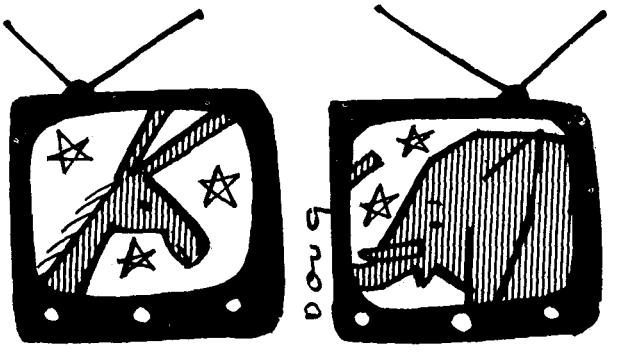
We pledge:

The Department of Justice will continue its vigorous support of court orders for school desegregation. . . . It will use the new authority provided by the Civil Rights Act of 1960 to prevent obstruction of court orders.

We will propose legislation to authorize the Attorney General to bring actions for school desegregation in the name of the United States in appropriate cases, as when economic coercion or threat of physical harm is used to deter persons from going to court to establish their rights.

Our continuing support of the President's proposal, to extend federal aid and technical assistance to schools which in good faith attempted to desegregate.

We oppose the pretense of fixing a target date of three years from now for the mere submission of plans for school desegregation. Slow-moving school districts would construe it as a three-year moratorium during which progress would cease, postponing until 1963 the legal process to enforce compliance. We believe that each of the pending court actions should proceed as the Supreme Court has directed and that in no district should there be any such delay.



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Profile

MOVERS AND SHAPERS OF EDUCATION

James Bryant Conant—Educational Statesman

IT SEEMS clear that the American people have grown weary of the endless debate over the schools, the sharply critical attacks, and the querulous replies that the critics are unfair or don't know what they are talking about. The people know that something is wrong; now they want to be told what to do about it. But they do not trust either the professional educators or their critics to tell them.

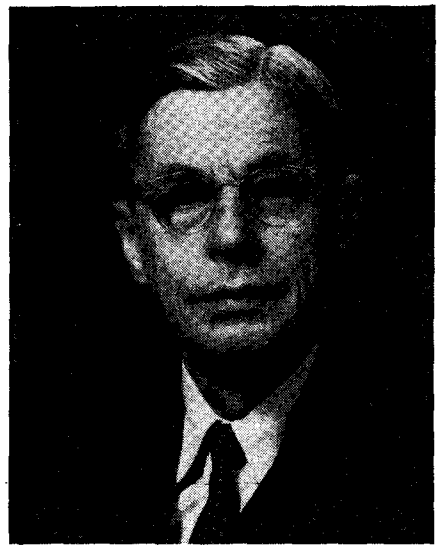
They do trust James Bryant Conant. His 1959 report, "The American High School Today" sold an estimated 150,000 copies and became a bible for countless numbers of school boards eager to check their own schools against Conant's recommendations. His new report, "Recommendations For Education in the Junior High School Years," which appears in this issue, seems likely to have a similar influence. His four other books on education, including "The Child, the Parent, and the State" (published a year ago), have been closely studied by those willing to dig more deeply into educational problems. Next year he will publish the final report of his three-and-a-half-year study of the schools, a massive work of perhaps 500 pages tentatively titled "A Layman's Guide to Public Education."

Although many other influences have been at work, Conant has played an important part in persuading high schools to buttress academic standards, extend ability grouping, provide more guidance, and offer more courses in mathematics, science, and foreign language for bright students.

This is leadership of a high order, and is all the more remarkable because it is in a field in which leadership is extraordinarily difficult to establish. Because we have no national system of education, our vast and disorderly array of elementary, secondary, and higher institutions has no administrative head, and there has been little national planning. Anyone who is to establish leadership of such an enterprise must do it through his personal prestige, his reputation for competence and integrity, the persuasiveness of his ideas, and the clarity with which he expresses them. It would perhaps be premature to say that Conant has established leadership over all of American education, but it is safe to say that, at least in secondary education, he has come closer to it than any other living American.

What is the secret of his success? Conant, of course, brings to his task the prestige of a famous scientist, a former president of Harvard, and an ex-ambassador; but, in addition, he has a style all his own. While other participants in the educational debate write contentiously or defensively, Conant avoids polemics. His books and speeches carry an air of quiet authority that makes it seem unnecessary for him to defend his views, buttress them with research data, or relate them to a firm educational philosophy. When he speaks, the voices of his critics—and they are many—are ignored, and the voices of those who see a need for a more dramatic reshaping of our entire educational structure get far less attention.

Dr. Conant reached his present eminence as an educator by a long and circuitous route—perhaps the only way such a position can be reached in a nation that seems profoundly suspicious of anyone who is an "educator" and nothing else. In 1918, at the age of twenty-five, he was a major in the Army's Chemical Warfare Service. During his thirties he became a distinguished scientist whose colleagues predicted he would soon win a Nobel Prize for his research in the chemistry of organic compounds. When he became president of Harvard, at the age of 40, two members of the faculty sat down gloomily one day in 1933 to talk the matter over. "Well, after all," said one, trying to cheer himself up, "Charles W. Eliot was a chemist, too." "But," countered his colleague, "Eliot you see, wasn't a very good chemist—and this boy is."



James B. Conant—a new report.

With the coming of World War II, Conant played an important part in planning the top-secret Manhattan Project that developed the first atomic bomb. His fame was such that when he and Vannevar Bush went to the White House to ask for more money for atomic research, they came out with a note which said: "Give these boys another $100,000,000—F.D.R."

After the war, Conant returned to Harvard for a time, but in 1953 resigned his presidency to become U. S. High Commissioner for Germany and later Ambassador to the new Federal Republic of Germany. When he returned to the States in 1957, he turned down many highly remunerative offers to undertake a study of the American high school under a grant from the Carnegie Corporation.

When he began his present study, Conant was no newcomer to American education. Although his own secondary and higher education was received in the Roxbury Latin School and at Harvard, Conant had been deeply interested in the public schools for more than twenty years. When he became President of Harvard, one of his first problems was what to do about the graduate school of education in the university. Dissatisfied with the curricula then existing for the education of teachers, but convinced that Harvard had a responsibility in this field, Conant stimulated the development, in 1936, of a new degree, Master of Arts in Teaching, which provided the essential professional preparation in a program that made room for much more advanced academic preparation than was customarily found in programs leading to professional degrees for teachers. With foundation assistance, this program has since been extended to many other universities and now seems likely to become the standard program for preparing high school teachers for the academic subjects.

From 1941 to 1946 Conant was a member of the Educational Policies Commission. There he found himself in the company of educators whose background and convictions were very different from those of the president of an Ivy League university. The other members of the Commission—school

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superintendents, professors of education, and presidents of less distinguished colleges—undoubtedly played a part in molding Conant's view of the nation's educational problems. It was during these years that he came to have a high regard for the public comprehensive high school, and shortly after 1946 he shocked his private school friends by expressing the opinion that the "greater the proportion of our youth who fail to attend public schools and who receive their education elsewhere, the greater the threat to democratic unity." However surprising such a statement may seem, coming from a graduate of the Roxbury Latin School, it is entirely consistent with Conant's view of democracy and of life. Although some of his ancestors came over on the *Mayflower*—he comments wryly that they had the good sense to wait for the second trip—Conant is no Boston Brahmin and he seems as comfortable among Iowans, Texans, or Californians as among Bostonians. One of his sons is a graduate of the University of Michigan, the other of Swarthmore. Conant's view of education is that of an American in the broadest sense. He dislikes any aristocracy other than the natural aristocracy of talent and wants all young Americans to have an equal opportunity to develop their talents. He sees the school as a social institution as well as one for intellectual development. He sees no objection to vocational training in the high school and speaks easily of developing "marketable skills" as one of the goals of education. He prefers action to theory and considers it futile to debate the original nature of man before setting up the curriculum.

Conant is widely respected as a man of conviction, intelligence, and honesty who studies a problem carefully before making pronouncements about it, but his views on education have by no means gained universal acceptance on the part of either educators or the critics of the schools. A former dean of Columbia's Teachers College protests in *The Educational Forum* that Conant places too much emphasis on subject matter. The Council for Basic Education, on the other hand, thinks his program makes room for too many "soft" courses and that the rigorous program he proposes for the top 15 per cent should be required of a much larger group. The most severe criticism of all came from Robert Maynard Hutchins, who observed caustically, "It is as though Dr. Conant started out to say, 'How can I seem to be making important recommendations

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Report Card

This column is devoted to the weird and the wonderful in education. Contributions are welcome.

'IT FELL TO EARTH I KNEW NOT WHERE.' In Manchester, Connecticut, Charlene Southergill, a high school junior, failed to make the honor roll because, although she got As and Bs in her academic subjects, she got a C in archery.

THE GOOD OLD DAYS. When Mount Holyoke College opened in 1836 as a "Female Seminary," one of the admission requirements was: "No young lady shall become a member of this school who cannot kindle a fire, wash potatoes, and repeat the multiplication table."

NO PENNY ANTE GAME. There is an axiom among poker players that learning how to play two pairs is worth a college education—and costs just about as much. It was news around the card table, therefore, when a recent increase in tuition raised the over-all cost of four years at Princeton to $12,000.

MAVERICK. In "Elmer Gantry," Sinclair Lewis paints this portrait of the frustrated professor: "The worst of Elmer's annoyances were the courses given by Dr. Bruno Zechlin, Professor of Greek, Hebrew, and Old Testament Exegesis. Bruno Zechlin was a Ph.D. of Bonn, an S.T.D. of Edinburgh. He was one of the dozen authentic scholars in all the theological institutions of America, and incidentally he was a thorough failure. He lectured haltingly, he wrote obscurely, he could not talk to God as though he knew him personally, and he could not be friendly with numbskulls."

ANATOMY OF JUSTICE. In northern Michigan, a young schoolteacher was recently sentenced to ninety days in the county jail for assigning five of his students a chapter from "The Stranger," by the late Nobel Prize-winning author Albert Camus. Justice of the Peace Howard Magoon ruled that the book was obscene. After the teacher had spent twelve days in jail, two things happened: A circuit court reversed Magoon, and an attorney discovered that the law under which the teacher was convicted had been repealed three years ago.

FOR 2¢ PLAIN? The mayor of San Francisco, upon his return from a tour of remote regions in the Soviet Union, was delighted to find on his desk a letter from Tashkent, one of the places he had visited. The only trouble was the letter was in Uzbeki, and the mayor couldn't find anybody who could translate it. After several fruitless tries among faculty members in California universities, he was referred to Professor Carl Menges of Columbia, an expert in Uzbeki. Professor Menges said he'd be glad to translate the letter—for a fee of $75. Horrified, the mayor's secretary told the professor that the mayor was accustomed to having such services rendered *gratis*. The professor responded with a stern lecture on the American tendency to undervalue scholarship.

THE IMPORTANCE OF BEING AVERAGE. The Reverend Paul L. O'Connor, president of Xavier University in Cincinnati, explained at an alumni luncheon why an ideal football season consists of an equal number of victories and defeats: "If you finish above .500 the NCAA will investigate you. If you finish below .500 the alumni will investigate you."

PURSUIT OF EXCELLENCE. On the opening of school in Norwalk, Connecticut, some 400 students drove their cars to Norwalk High, creating a monumental traffic jam on one of the City's busiest thoroughfares. The chief of police, appalled at the sight of cars backed up for a mile on either side of the school, desperately called the principal and told him he'd have to do something. Replied the principal: "Show me a law that says I can prevent these kids from bringing their cars to school and I will do so."

THE TREND IS DOWN AT BARNARD. Women students at Barnard College in New York recently won a reluctant concession from President Millicent C. McIntosh regarding the propriety of wearing shorts to class. After watching Barnard girls waggle around campus in all kinds of abbreviated trousers, she banned them last spring. After much importuning the girls finally persuaded President McIntosh to take a second look. The new rules for this fall: Bermuda shorts are all right in classrooms and the library if they are not too short, too bright, or too tight. But the girls will have to wear long coats when they go across the street to Columbia University. —JOHN SCANLON.

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UNTAUGHT TEACHERS

In the long and bitter debate over teacher education the problem of improving preparation for college teaching has been neglected. John S. Diekhoff is a Milton scholar who has long been concerned about the quality of teaching at all levels and is the author of "Tomorrow's Professors: A Report of the College Faculty Internship Program," from which portions of this article were selected. Dr. Diekhoff is now dean of Cleveland College, Western Reserve University.

By JOHN S. DIEKHOFF

THE professor's calling, the calling he hears and heeds, is more often to scholarship than to teaching. He sees himself as historian, or physicist, or critic, or economist. For his biography in "Who's Who" he may call himself "educator," but he seldom sees himself and very seldom refers to himself as "teacher." Indeed, he is likely to resent identification with teachers, for *teacher* is the title and occupation of those who toil in elementary schools and secondary schools rather than in colleges and universities. Only the youngest neophyte, the "teaching assistant" or "teaching fellow," has any form of the word *teach* in his college or university title. For everyone else there are euphemisms—lecturer, instructor, and the several grades of the more august term *professor*, which is reserved for higher education, circuses, and medicine shows.

Distinction comes to professors for their scholarship, not for their teaching, and a distinguished professor is likely to distinguish between the research he calls "my own work," and teaching, as if teaching were someone else's work. His example encourages recruits to college and university teaching to devote almost all their energy to scholarship or at least to give it first place in their professional lives. Under the leadership of notable scholars, the graduate schools of our universities plan the education of future faculty with reference to nothing but scholarship. Although the undergraduate colleges in which they do their first teaching occasionally complain that the graduate schools send out young scholars who cannot teach, they in turn usually do nothing about it either. The young scholar is simply thrown into the classroom to learn as he can.

Teaching in colleges and universities, it has been said, is the only major learned profession for which there is no professional education. This is not true unless we make a fatal separation between scholarship and teaching. All the formal education of a college teacher is relevant to his job. Graduate study of the subjects he will teach is specifically professional education, and so is his continuing private study throughout his life. But it is true that the education of a college faculty member typically gives no attention to the teaching half of the job. Instead, it is not only assumed that teaching is relatively unimportant; it is also assumed that a subject mastered teaches itself and that there is nothing to be learned about teaching. These assumptions are formulated in two cliches: "Teachers are born, not made," and "Teaching is an art, not a science."

Of course teachers are born. Poets are born. Physicists are born. Athletes are born. A newspaper sports writer recently asked a notable track coach whether sprinters are born or made. "They are born to be made," said the coach. That wraps it up. No teacher is born master of his subject or of the rhetoric of teaching. No physicist is born with a Nobel Prize. No infant runs the hundred-yard dash in nine and a half seconds. But infants are born who will run the hundred in nine and a fraction seconds, others who will become Nobel laureates, and a good many who will learn to teach. They will all work hard at it.

John Milton said he was a poet "by strong propensity of nature." In other words, he was born to become a poet—which is very different from being born a poet. He worked hard at it and he made himself a poet, although he was born to be one, reared to be one, and given a great deal of help. Every good artist, every good craftsman, studies his art or his craft and practices it to learn. If teaching is an art which requires no study, no deliberately planned practice, which is based on no principles and comprises no skills that must be mastered, surely it is unique among arts. But it is not unique. There is a theoretical base in philosophy, psychology, history, and sociology that may be learned by study; there is a body of skills that may be learned by practice. The study may be private study or guided study. The practice may be fumbling, empirical trial and error, or it may be planned, supervised, and subject to criticism. Which will bring the neophyte more quickly (and more likely) to professional competence ought to be clear; and a college employing a young scholar has an obligation to its students, if not to him, to provide guidance in his study of his profession and supervision in his practice of it. It must assume that teachers are born to be made, that an inept teacher can improve his practice of his profession, that a good teacher can become a better teacher, and that the improvement of teaching may be fostered by study, thought, practice, criticism, practice, thought and study.

When it makes these assumptions, a college will challenge strong aca-

(*Continued on page* 103)

Teachers and Scholars

It must not be supposed that the output of a university in the form of original ideas is solely to be measured by printed papers and books labeled with the names of their authors. Mankind is as individual in its mode of output as in the substance of its thoughts. For some of the most fertile minds composition in writing, or in a form reducible to writing, seems to be an impossibility. In every faculty you will find that some of the more brilliant teachers are not among those who publish. Their originality requires for its expression direct intercourse with their pupils in the form of lectures, or of personal discussion. Such men exercise an immense influence; and yet, after the generation of their pupils has passed away, they sleep among the innumerable unthanked benefactors of humanity. Fortunately, one of them is immortal—Socrates.

—ALFRED NORTH WHITEHEAD, *in "The Aims of Education"*

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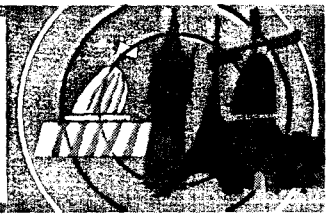
While School Keeps



COLLEGE BOARD EXAMS are impervious to special coaching, according to the trustees of the College Entrance Examination Board. Results of four studies—three by the CEEB and one conducted independently by a public high school—show that of the two sections of the scholastic aptitude test, the verbal part "seems almost totally insensiive to drill." The mathematical part may, in some cases, be influenced slightly by intensive preparatory study and drill, but not enough to affect the decision of any college admissions office. Achievement tests have not been studied in the same way, but the CEEB trustees venture the observation that drilling on test questions is not the best way to prepare for them.

The CEEB's studies were undertaken because of mounting parental demands that schools devote valuable teaching time to fruitless drill for college boards, and because of the increasingly importunate advertising of commercial "drill-masters." The apparent success of tutoring, according to the College Board, stems from the fact that test scores of students vary from year to year—most of them rising modestly, some remarkably. But these rises would occur *whether or not* the student received special coaching.

Perhaps most important is the fact that drill aimed solely at raising test scores is a denial of the essential nature and purpose of the education process. It is reassuring to find that it will fail in its objective. Neither of these facts will deter many parents from wasting time, money, and effort on tutoring. But parents who cannot afford to do so should take comfort from the knowledge that they are not thereby placing their children at a disadvantage. All parents would do well to remember that preparation for College Boards begins when they start reading to their pre-school children.

THE DESEGREGATION PICTURE as Southern schools opened last month brought little comfort to either North or South. Proponents of integration were dismayed by the infinitesimal progress made during 1960. Opponents saw more clearly than ever before that growing pressures will ultimately defeat their delaying tactics. Massive resistance has become a rear-guard action—albeit a still effective one.

Five of the seventeen Southern states are still completely segregated, but court action has been initiated in Alabama, Georgia, Louisiana, and South Carolina. Atlanta and New Orleans, largest school systems in their respective states, have been ordered by federal courts to start integration, New Orleans at once. Atlanta by next May. Mississippi remains the only Southern state in which segregation is still unchallenged in the courts.

The South's travail since 1954 may have been unnecessary, but it has not been in vain. The overwhelming proportion of Southerners are strongly opposed to integration in the schools. They will do almost anything to avoid desegregration – *almost* anything. But, clearly, their area of choice is fast narrowing to the vanishing point.

The agony of Little Rock proved that the apparent choice between desegregation and massive resistance was not real. The true alternatives were desegregated public schools or none. Last June two Negroes graduated from Little Rock's Central High School.

Ten Negroes quietly took their place this fall among the 900 students entering the new Clinton, Tennessee, High School. The old school was destroyed by dynamite blasts two years ago. Clinton has found that violence is not a feasible alternative to desegregation of its schools.

Norfolk, Virginia, discovered that even the choice between integrated public Schools and no public schools doesn't make sense in the mid-twentieth century. After one semester its six junior and senior high schools were reopened on an integrated basis, without incident. A unique study of what happened to the city when its schools closed has been completed by three professors at the University of North Carolina, Chapel Hill ("When A City Closes Its Schools," University of North Carolina, $1). The disruption of home and community life, the frightening uncertainty of the future, and the appalling lack of alternative educational facilities made clear that the schools are vitally necessary to a modern, civilized community.

The South has traveled a long road since 1954; it has found that there are no workable alternatives to the Supreme Court's order. As the accompanying table shows, only 2,838 of the 6,676 school districts in the South have both white and Negro children, and only 767 of these biracial districts have

(*Continued on page* 102)

SOUTH'S DESEGREGATED SCHOOL DISTRICTS

State	Total Districts	Number Biracial	Desegregating This Fall	Total Desegregated
Alabama	113	113	0	0
Arkansas	419	226	1	10
Delaware	94	51	2	21
District of Columbia	1	1	0	1
Florida	67	67	0	1
Georgia	198	196	0	0
Kentucky	210	173	0	124
Louisiana	210	67	0	0
Maryland	24	23	0	23
Mississippi	151	151	0	0
Missouri	1,889	214	0	200
North Carolina	173	173	2	9
Oklahoma	1,276	241	2	180
South Carolina	108	108	0	0
Tennessee	154	143	2	6
Texas	1,548	720	2	129
Virginia	129	128	5	11
West Virginia	55	43	0	43
	6,676	2,838	16	767

Not included: New Orleans, La., which has until November 14 to desegregate under federal court order; Yancy County, N.C., ordered by a federal court September 13 to desegregate "within 30 days."

Source: Southern Education Reporting Service.

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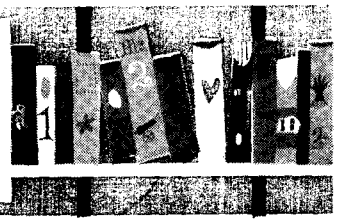
the Editor's Bookshelf



OF THE SIXTY-FIVE new books on education and related problems that have crossed our desk in the past month, more than half are the work of teams or committees rather than of individual writers. Some have two or three authors, several list a dozen or more, and one sets some kind of a record with seventy-one, each of whom was allowed only five or six pages in which to make his pronouncements. It appears that the writer as a lonely individual is being replaced by the organization man who likes to have others around to stimulate his thinking, reinforce his convictions, and keep him from saying anything dangerous.

Several of these books of multiple authorship belong to a new genre identified by Hallett Smith of California Institute of Technology as the "Houseparty Book." In a recent issue of the *AAUP Bulletin* he explains how they are produced. "To write a Houseparty Book," he says, "you first get a grant from a foundation. Then you invite some eminent persons to attend a houseparty at a convenient estate, and there they deliver to each other their views on a large topic of current interest. You provide also a battery of critics, questioners, and commentators to whom you apply the label Discussants (presumably from the Latin past participle *discussus*, meaning struck asunder). You tape or stenotype the verbal part of the proceedings, and after some judicious editing you have a book."

The committee book belongs to a different genre. The sponsor is a professional organization that hopes to advance a worthy cause, but there is no houseparty and no controversy. A committee of like-minded individuals is appointed, with a chairman who eventually will become the "editor." During the preliminary conversations he acts as master of ceremonies; his job is to keep everyone happy, and avoid controversy. A junior member is asked to act as recorder and draw up a rough draft of agreements—"don't worry about style; we'll take care of that later." The draft is then submitted to each committee member, who blue-pencils anything he finds objectionable. The book finally approved and printed is not likely to offend anyone because all the sharp edges have been rubbed off and everything controversial has been deleted. It is not likely to shake the world, either.

The third genre has more obscure origins. It appears that an individual wants to have his name on a book—perhaps he is an assistant professor coming up for promotion—but lacks the vigor, ability, and ideas to write it himself. He hits upon the plan of selecting a topic related to his specialty and asking each of his professional associates to contribute a chapter. His friends don't like to turn him down but they naturally choose to save their best ideas for their own books, where their names will appear conspicuously instead of being lost in the fine print. They send him something, but not much.

The book is assembled like the cars in a freight train. An introduction represents the engine but it rarely has the power to pull the train. A concluding chapter, representing the caboose, carries no freight but serves to make it clear that the end has come. The chapters in between represent a loose assortment of tank cars, gondolas, cattle cars, box cars, refrigerators, and flat cars. The analogy breaks down at one point: the freight train is going somewhere.

While pondering these things we looked back over one university's list of "100 Great Books" to see how many had more than one author. We found only two: The *Bible*, which is really many books bound together, and the *Communist Manifesto*, by Marx and Engels, which is not a book at all but a short political tract. It seems that when a first-rate author has something to say he does his own thinking, organizes his own ideas, and then just sits down and writes a book without first calling a committee together.

AS A CASE IN POINT, "Introduction to Education," by John P. Leary, S.J. (Pageant. $3), may not make the list of 100 Great Books but at least it has the virtue of being written by a single thoughtful and intelligent author. Father Leary, who is Dean of Faculties and Dean of the Graduate School at Gonzaga University, comments on the many educating agencies, other than the school, in our society and discusses the role of the home and the church in education. He devotes separate chapters to classical education and Christian education and thus makes clear a distinction often overlooked by educators of a progressive bent who have been prone to group the two together as "traditional." His observations on the state of education in the United States today will be of value to those responsible for education in both public and parochial schools.

ACCORDING TO THE accepted stereotype, a professor is a downtrodden little man who lives a monastic existence walled off from the great world beyond the campus, and never makes enough money to pay his bills. This image may have some basis in fact on the more obscure campuses, but we know a good many professors who live a distinctly worldly life and travel on expense accounts. Spencer Klaw, in an article titled "The Affluent Professors" published last summer in *The Reporter*, says, "At the big universities that set the styles of academic life in America the professor has never had it so good," and he cites some impressive evidence to justify his statement. He is not talking about the instructor or assistant professor who still struggles to make ends meet, but about the top men.

In the United States today there are about 1,000 professors who draw salaries of over $15,000 and for the top 300 the pay is $18,000 or more for nine months, but it isn't the salary that makes them affluent. These same men are in great demand as consultants to industry, government, and the foundations, who pay them well and send them all over the world.

We are delighted to see high incomes for academic men, but it seems unfortunate that affluence comes only to those who neglect their teaching and become travelers, researchers, or project administrators. We hope the time will come when colleges can pay high salaries to those who stay on the campus and teach school.

—PAUL WOODRING.

Independent Study

"Teachers must face up to the fact that gifted students often can learn as much by independent research outside the classroom as by participation in a group discussion keyed to the mental abilities of less gifted youngsters. Some successful courses for the academically talented have met as infrequently as once a week."

—"Social Sudies for the Academically Talented Student." National Education Association and the National Council for the Social Studies, 1960.

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Five Educational Classics

BY WILLIAM W. BRICKMAN, *professor of education at New York University and the editor of "School and Society."*

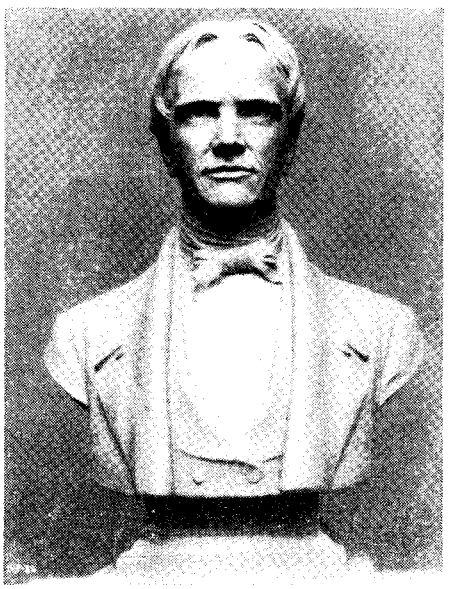
AMERICANS have always been interested in education. During most of their history they have enjoyed reading, writing, and talking about it. For the past decade, however, they have literally been inundated by whole libraries of both popular and professional disputation on the subject. Some of these books have clarified the issues, many have obscured them. Only a few of them have dealt with the substance of school affairs. A modest new series now attempts to redress this situation. "Classics in Education," issued under the general editorship of Professor Lawrence A. Cremin of Columbia University's Teachers College and published by the college's Bureau of Publications, gives every indication in its initial offerings that it will do an important job well.

Although similar volumes have been produced in the past, this series will serve as a handy, inexpensive collection of significant source materials from which the reader may gain a better understanding of the ideas and procedures of the past and the present which prevail in America's schools.

One volume, **"The Republic and the School: Horace Mann on the Education of Free Men"** ($1.50), edited by Professor Cremin, consists of selections from seven of Horace Mann's annual reports made during the late Thirties and early Forties of the last century. These reports contributed much toward the shaping of our public attitudes and governmental policy on public education. The prefatory essay by Cremin is a fresh, scholarly, and highly readable view of the "great educator's significance for American education." Few writers consider, as he does, the important impact of nineteenth-century phrenology (with its emphasis on a kind of faculty psychology) on Mann's doctrines and actions. Although Cremin occasionally lapses into sentimental prose, he demonstrates an intimate knowledge and a fine appreciation of the "father of Massachusetts's public school system." Although this is a minor quibble, it would have been especially useful today to have more of the famous Seventh Annual Report with Mann's observations on European education. Cremin makes abundantly clear, however, Mann's "limitless faith in the perfectability of human life and institutions."

This theme is reflected in the ideas underlying **"American Ideas About Adult Education"** ($1.25). In the second volume of this series, editor C. Hartley Grattan observes that "man is a creature that can be improved if he makes the effort and receives the proper and requisite encouragement and assistance." Mr. Grattan, author of an earlier book on the history of adult education, "In Quest of Knowledge," aims here "to select expositions and points of view that are closely related to actual undertakings in the field, that had a fairly impressive impact on adults over a significant period of time. . . ." These extracts from adult education sources, covering two and a half centuries, constitute an original contribution to contemporary educational literature. It will come as a surprise to many readers to learn that what we now consider adult education was carried on in early eighteenth-century America when Cotton Mather published his "Essays to Do Good."

Some of Mather's proposals for discussion groups have a contemporary ring. His ten "points of consideration" are even more pertinent. He asks that public officials be reminded of their duties; that "ignorance and wickedness may be chased from our people in general; and that domestic piety, in particular, may flourish among them."



—*Hall of Fame*

Horace Mann — "Father of Massachusetts's public schools."

A statement by Alexander Meiklejohn in 1924, one of the book's more recent documents, provides a fitting motto for the text as a whole: "Democracy is education." This principle maintains that "in so far as we can educate the people to understanding of themselves and of their world we can have democracy. In so far as we cannot do that we have got to have control by the few."

Martin S. Dworkin picks up this challenge in the third volume of the series, **"Dewey on Education"** ($1.25.) He points out that a century after his birth, "John Dewey is a figure of partisan fiction." He is either overrated or underrated to an extent that defies reality. To some degree the philosopher was himself at fault for the widespread misinterpretations of his ideas. Dworkin says, "Dewey wrote badly. His style was often opaque, his terminology ambiguous. . . . The problem of his language is inextricable from the problem of his philosophy, quite apart from the infelicities of his style." There was often an ambivalence in Dewey's expression of his ideas; yet "this indecision," Dworkin reminds us, "is infinitely preferable to the certainties of censors and commissars, obliterating the past in order to control the present in the name of some future."

Dworkin's view, widely and even internationally shared, is that Dewey is "unquestionably the most important" of American philosophers, mainly because his career brought about important changes in the lives of Americans. Yet today there are only a few "comprehensive critical studies" of the man and no comprehensive biography. It is about time, too, that the standard Dewey bibliography, now over twenty years old, be brought up to date.

Half of this volume's documentary material comes from "The School and Society." There is the full text of "The Child and the Curriculum" and also "My Pedagogic Creed." Neither "Democracy and Education" nor "Experience and Education" is represented in this volume, nor is there anything of Dewey's "Impressions of Soviet Russia." Nevertheless, Dworkin's fine introductory essay alone is worth the price of the book.

In the fourth book of the series, **"The Supreme Court and Education"** ($1.50), David Fellman, professor of political science at Wisconsin University, brings together portions from thirteen important educational decisions by the United States Supreme Court. These are in the areas of church-state

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relations, racial segregation, and academic freedom. This is a convenient collection and Fellman provides a reasonable introduction. Although most of these decisions have been published elsewhere in anthologies, I do not know of any book that offers what Fellman's does for such a modest price. The introductory essay mentions some of the cases not included in the book but it could have been expanded to give some additional historical background. Less than a third of the selections are prefaced by remarks relating to the documents themselves.

The history of international education has hitherto not received much notice, except in the form of specialized monographs and general overviews. In "**International Education: A Documentary History** ($1.95), Professor David Scanlon, also of Teachers College, has, like Grattan, succeeded in producing a work unique in educational literature. What Scanlon has done is to provide the reader with an enlightening sketch of the background of international education together with an appropriate sampling of writings (more or less documentary) to show the growth of the idea.

By "international education" Scanlon means "the various types of educational and cultural relations among nations . . . [including] governmental cultural relations programs, the promotion of mutual understanding among nations, educational assistance to underdeveloped regions, cross-cultural education, and international communications." Examples are furnished to illustrate these elements.

The choice of Dr. Scanlon for this volume is a happy one. He is at home, literally, in South Central Asia, in Africa north and south of the Sahara, and in the Middle East. He has traveled widely in these areas. Presently he is taking an assignment to Uganda. His type of international consciousness is not easy to match among professional educators, and we will no doubt hear much from him in the future. Although he has done a good job in a book of 196 pages, there is a major work needed here. The period prior to the seventeenth century is not represented. No documents relating to the world-famous international educational activities of U.S. Commissioners of Education Henry Barnard and John Eaton are offered. Mr. Scanlon is the man to do such a job. For the present, this reviewer is happy to welcome Scanlon's anthology as required reading for his students.

Professional pedagogues and all others interested in education are indebted to Dr. Cremin for this splendid start in presenting us with key documents of America's scholastic past.

A Friend of the Learning Child

"The Process of Education," by Jerome S. Bruner *(Harvard University Press. 92 pp. $2.75) is a psychologist's exploration of the rights and duties of teachers and learners. Frank G. Jennings, an editor-at-large of SR, is also a member of the Education Supplement's editorial staff.*

By Frank G. Jennings

THERE are some rare and wondrous occasions in reading when one has a tremendous sense of the presence of power, the feeling that there is some very special significance in the pages. The book that calls forth such a response is not always a great or near-perfect work, but in it something has been said in such a way that, for you, some views of the world will never be quite the same.

Here is a book about the educational process, hardly a subject to make banners float in the sky or to call forth a choir of angels. Here is a book by a psychologist writing about the nature of learning, the structure of knowledge, and the means by which the former is engaged and the latter is acquired. Yet this book can be read twice in a week, will keep the television set dark, and will neutralize the lure of a late summer's night.

I admit to a bias in its favor, for Bruner and his cohorts have charmed me before with hard and rewarding reading in their "Study in Thinking." His associate, Roger Brown, took me on a heady tour in the realm of language in his "Words and Things" and left me gazing eagerly toward new linguistic horizons. For several years now, reports out of Harvard's Cognition Project have set up resonating frequencies of interest in my teacher's mind.

Now comes "The Process of Education." Something very special must have happened at Woods Hole in the spring of 1959 when a conference of thirty-five scientists, scholars, and educators met to talk about ways in which the teaching of science might be improved in the elementary and secondary schools. There were ten days of reports, workshops, discussions. Bruner was assigned the task of reducing what had been said and done to some readable form. His was an alchemist's effort, for in getting at what he calls the "sense of the meeting" he transmuted the inquiry of specialists into a declaration of the intellectual rights, duties, and desires of all who would teach and learn, not only in science but in the whole range of knowledge and experience.

There is an hypothesis that runs, like a leitmotif, throughout the book: . . . "any subject can be taught effectively in some intellectually honest form to any child at any stage of development." Bruner is fully aware of the boldness of this statement. He does not make it for its shock value. But those who would take issue with him, either before or after a reading of his book, are to be warned that they will probably choose the wrong ground and the poorest of weapons. For he defends this hypothesis with a combination of restrained dramaturgy and elegant logic. His allegiance is to the learning child.

"The first object of any act of learning . . . is that it should serve us in the future," he declares. Such learning requires the fullest understanding that an individual is capable of achieving. When we expose children to some subject matter we must ask how this exposure "can be made to count in their thinking for the rest of their lives." The answer, as he sees it, lies in providing a curriculum that lays bare the structure of the subject. That structure, clearly understood, provides the minimum requirements for using knowledge to solve problems and to facilitate learning throughout the rest of life. Bruner states explicitly that "The teaching and learning of structure, rather than simply the mastery of techniques, is at the center of the classic problem of transfer."

HERE he is talking directly to educational psychologists and ripping open some very ripe hornet's nests in the process. I recall in my own undergraduate days hearing the litany of Ed Psych I: "There is no transfer of training . . ." by which was meant that learning Latin or mathematics or basket-weaving will not help you to learn about or do anything but Latin or mathematics or basket-weaving. This was one of the cudgels with which the old classics education was beaten deservedly into the dust.

Bruner develops four major themes in his book. The role of structure is his first. For it he has four major

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claims: 1) Understanding fundamentals makes a subject comprehensible; 2) memory requires a structured pattern; 3) understanding general or fundamental principles is the main road to the transfer of training; 4) constant reexamination of material, as it is taught in the elementary and secondary school for fundamental character, narrows the gap between advanced knowledge and elementary knowledge.

Bruner's second major theme deals with "readiness" to learn. How often have you been told or have you heard that some child is not yet ready to learn some skill or information? Bruner is again specific: "Experience over the past decade points to the fact that our schools may be wasting precious years by postponing the teaching of many subjects on the grounds that they are too difficult." He repeats his leitmotif hypothesis and continues: ". . . the essential point often overlooked in the planning of curricula . . . [is that] the basic ideas that lie at the heart of all science and mathematics and the basic themes that give form to life and literature are as simple as they are powerful." Therefore, we must introduce them to the child at the earliest possible moment in forms that he can assimilate and manage. These themes are to be returned to again and again by the child, with ever-increasing sophistication until their range and variety are deeply understood. For this we need what Bruner calls "the spiral curriculum," one that turns back on itself at higher and higher levels of complexity, but for a beginning the teacher has an ally in the "intuitive understanding" of the child. And by this, he does not mean any Platonic notion or some vague faculty.

The nature of intuition is his third theme. He calls it "the intellectual technique of arriving at plausible but tentative formulations without going through the analytic steps by which such formulations would be found to be valid or invalid conclusions." And again he makes a clinching statement: "Intuitive thinking, the training of hunches, is a much-neglected and essential feature of productive thinking not only in formal academic disciplines but also in everyday life."

Too often, in our schools, we penalize the guesser, we brand him as lazy, accuse him of cheating. In this way we all too often short-circuit some of the most valuable experience available to man. We relegate it to the use of the poet and the mystic. It takes a grinding intellectual hunger for anyone else ever to recapture this great and creative resource.

There is excitement in the act of

(*Continued on page* 101)

New Books

DIARY OF A RUSSIAN SCHOOLTEACHER. *By F. Vigdorova. Introduction by Robert M. Hutchins. Translated from the Russian by Rose Prokofieva. Grove. 256 pp. $5.* A story of a young teacher in the Soviet school system that illustrates the universality of teachers' problems and rewards.

THE SCHOOL BUS LAW: A Case Study in Education, Religion, and Politics. *By Theodore Powell. Wesleyan University. 334 pp. $5.* A carefully documented study of the Connecticut school bus law, with two introductory chapters on the national setting and the Supreme Court decisions relating to the same issue.

INTRODUCTION TO EDUCATION. *By the Reverend John P. Leary, S. J. Pageant Press. 176 pp. $3.* (See THE EDITOR'S BOOKSHELF.)

DIALOGUES ON THE TEACHING OF LITERATURE. *By Bertrand Evans and James J. Lynch. Bookman Associates. 306 pp. $5.* Dialogues arguing that today's most urgent necessity is the "education of the human being as human being," and that such education can be accomplished most effectively through the teaching of literature.

HIGH SCHOOLS FOR A FREE SOCIETY: Education for Citizenship in American Secondary Schools. *By Franklin Patterson. Fress Press. 93 pp. Paper. $1.* Report of a study by the Tufts University Civic Education Center.

THE ADOLESCENT CITIZEN. *By Franklin Patterson and others. Free Press. 387 pp. $6.* A reassessment of the past, present, and future of citizenship education in our secondary schools by a group of educators and social scientists.

THE PROCESS OF EDUCATION. *By Jerome S. Bruner. Harvard University. 92 pp. $2.75.* (Reviewed in this issue.)

THE ROLE OF THE SCHOOL IN AMERICAN SOCIETY. *By V. T. Thayer. Dodd, Mead. 530 pp. $6.* An analysis of the public school, its function in our society, and the issues that are shaping its future, by a distinguished teacher and writer.

THE SUPREME COURT AND EDUCATION. *Classics in Education, No. 4. Edited by David Fellman. Teachers College, Columbia. 120 pp. Paper. $1.50.* (Reviewed in this issue.)

THE CHRISTIAN IDEA OF EDUCATION. *Edited by Edmund Fuller. Yale University. 265 pp. Paper. $1.45.* Papers and discussion by a group of leaders in religion and education.

AMERICAN RESEARCH ON RUSSIA. *Edited by Harold H. Fisher. Introduction by Philip E. Mosely. Indiana University. 240 pp. $5.* An analysis of the nature and extent of scholarly study about Russia in the U.S. in an effort to determine how much we know about the USSR and what areas need further investigation.

PESTALOZZI, THE MAN AND HIS WORK. *By Kate Silber. Routledge & Kegan Paul. 335 pp. 32s.* A new biography of the great Swiss educator who pioneered many modern concepts of education in the late eighteenth and early nineteenth centuries. Published in England.

ARE SCHOLARSHIPS THE ANSWER? *By Sherman E. Smith, Howard V. Mathany, and Merle M. Milfs. University of New Mexico. 89 pp. Paper. $1.* Report on a scholarship program for students of limited means, with a survey of factors influencing college attendance.

PROVIDING FOR INDIVIDUAL DIFFERENCES IN THE ELEMENTARY SCHOOL. *Edited by Norma E. Cutts and Nicholas Moseley. Prentice-Hall. 273 pp. $6.65.* The editors treat general aspects of the issue, and specialists discuss its handling in each of six subject fields.

LEARNING PERFORMANCE OF RETARDED AND NORMAL CHILDREN. *By G. Orville Johnson and Kathryn A. Blake. Syracuse University Special Education and Rehabilitation Monograph Series 5. Syracuse University. 216 pp. $5.* Report of two research programs on comparative learning characteristics and performance of retarded and normal children.

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Conant Report

Continued from page 83

sequence, he is in a position to counsel pupils who have been accustomed to the personal and solicitous attention of an elementary-school teacher. In the absence of block-time, special efforts to provide this attention should be made through other means, notably through the homeroom teacher and guidance personnel. In other words, there should be a smooth transition for the pupil from the self-contained classroom with one teacher in the elementary school to the departmentalized situation with many teachers in the secondary school. Though I am not opposed to experimentation with the core approach, I must make it plain that my advocacy of block-time does not presuppose an endorsement of core teaching.

6. The daily class schedule should be sufficiently flexible to avoid the necessity for pupils to make choices between, for example, science and foreign languages.

Some educators desire in grades 7, 8, and 9 a six-period day with long periods for supervised study. I prefer a seven-period day or the equivalent; otherwise it is difficult to pay attention to the varying needs of children with different abilities.

With a seven-period day, or thirty-five-period week, thirty periods can be devoted to the required subjects, including activities, and the five extra periods can be used to meet individual needs and interests in foreign languages or any required subject in which additional work is advisable.

If the periods are fifty minutes in length, the total school day approaches seven hours. This is not an excessive amount of time in most communities. Some school days are entirely too short. It should be noted, however, that to change from a six-period to a seven-period day involving a broader program for the students may well mean more teachers, classrooms, and therefore higher costs.

There are, of course, other ways out of the straitjacket of the six-period day. Some schools are experimenting with the length of the periods for different subjects, others with the number of times a week different subjects meet. Still other school systems are expanding summer-school programs to include junior high school pupils. These developments will bear watching.

7. Instruction should be organized to provide intellectual challenge for the whole range of abilities found in a school.

Grouping for instructional purposes is a subject about which educators with considerable experience disagree. Like the scheduling problem, there is no single answer to the grouping problem that fits all situations. In any case, this is a subject that school boards should leave in the hands of the superintendent and his staff, other than to question the superintendent about his implementation of the basic policy.

I PERSONALLY recommend three groups in academic courses with the bulk of the pupils in a particular grade in a large middle group. Preferably, the grouping should be accomplished subject by subject, except, of course, in those subjects combined in block-time classes. I have been especially impressed with the emphasis educators place on reading ability as one of the major criteria for grouping. Perhaps my principal argument for grouping in academic courses rests on the fact that in every school there is a certain fraction of pupils who read well below their grade level. These pupils need special books and teachers. To my mind, to mix in an English class boys and girls reading three years below grade level with those reading three years above grade level is to do everyone concerned an injustice. Of course, any grouping arrangement assumes differentiated materials and teaching methods.

8. A full-time specialist, or the equivalent, in guidance and testing should be available for every 250-300 pupils in grades 7 and 8. The same ratio applies to grades 9-12 as well.

Educators agree about the importance of guidance but disagree about the relative merits of full-time personnel and part-time personnel. In grades 7 and 8, it would seem that the constant minor social crises of young adolescents are best taken care of at the moment by teachers, especially by homeroom and block-time teachers. On the other hand, guidance specialists are needed (1) to plan and implement programs for orienting pupils as they move from one school to another; (2) to be responsible for a testing program that is one of the sources of information for educational decisions; and (3) to help with personal, social, and academic problems. Some systems use a combination of part-time and full-time personnel. This scheme seems to have merit.

Perhaps a word of caution is necessary. It is by no means easy to find competent guidance personnel. Obviously, it is better to delay the expansion of the staff than to employ unsatisfactory people.

Finally, I should note that in some schools in which many pupils drop out in grades 9 and 10 a form of group instruction in vocational opportunities has much to recommend it. Otherwise, I am not enthusiastic about sequential, regularly scheduled, group guidance courses as presented in some schools.

9. Meaningful homework is profitable in grades 7, 8, and 9; drudgery, however, is not meaningful homework. Teachers and principals should develop careful procedures to assure coordination of homework assignments between teachers of different subjects.

High standards should be maintained in academic courses in grades 7, 8, and 9 because of the necessity for mastery of basic skills. Some pupils take longer to develop these skills than other pupils, and this fact implies that standards of accomplishment, not effort alone, are needed below the senior high school level in required academic courses. This fact also implies that a few pupils might be held back, though certainly for no more than two years in the first eight grades.

I think a progression of homework from one hour a day in grade 7 to two hours by grade 9 is not excessive for many pupils. Homework should be preceded in the classroom by a careful explanation of what is to be done. There is a serious problem of coordination of homework assignments to prevent any one teacher from usurping too much time.

A promising development is the nongraded primary school, which operates without grade designations and in which a year in school is not equated with a set amount of material to be learned. Children progress on an individual basis in the various subjects. This organization in grades 1-3 has special bearing upon the early acquisition of skills. Meanwhile, many educators believe that it may be of help to a few children to be held back in the primary years of a graded school. It is in the primary grades that basic reading skills as such are stressed; reading content is generally narrative and is secondary in importance to learning how to read. Beyond grade 3, though instruction in basic skills must be continued, reading becomes a tool for learning and expository content is important. Therefore, unless a child has mastered these early skills, he is likely to have considerable difficulty in dealing with his textbooks in the various subject fields. By grades 7 and 8 it may be too late for some pupils to learn what they might have learned earlier; by this time their difficulties may have become insurmountable.

A policy of nonpromotion, or reten-

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tion, should be applied, however, with care and discrimination. Each case must be viewed separately, for repetition of a grade, like a poor homework assignment, may be useless and may, in fact, be harmful. The social and psychological problems involved with overage pupils must be kept in mind. There clearly is a point at which these considerations become paramount. For this reason, limits must be set in a formulation of a retention policy.

10. In the ninth grade, the curriculum should provide for the usual sequential elective program as well as the continuation of the required courses in general education.

In grade 9, many pupils will keep up their interest in art, music, and industrial arts and at the same time commence an elective sequence that will lead to the development of a marketable skill. Others, while also continuing their interest in nonacademic areas, will begin an elective sequence in academic subjects — foreign languages and algebra if not begun earlier. For many pupils, typing for personal use is a useful course and might well be included in a ninth-grade program if not before; it is a popular summer course in many schools.

I have urged that science be a full-time subject. This acceleration of the science program means that general science as often taught in grade 9 can be covered in grades 7 and 8. Therefore, the introduction of biology or a special physical science course in grade 9 has much to recommend it if the requisite laboratory facilities can be provided.

11. Satisfactory instruction requires that the following facilities be available for pupils in grades 7 and 8: (1) a well-stocked library; (see "Standards for School Library Programs," American Library Association, 1960); (2) a gymnasium with locker rooms and showers; (3) specially equipped home economics rooms for girls and industrial arts rooms for boys; (4) an auditorium or assembly space for at least half the student body; (5) cafeteria space for at least one-third of the student body.

I consider the facilities listed above a bare minimum. Desirable as well are special art, music, and science rooms; however, it is possible to use portable equipment in these subjects.

I have become impressed more than ever with the important place of the library in the operation of the schools I have seen, though a word of caution is in order. Too often well-stocked libraries are practically empty during the school day because pupils are fully scheduled with classes. Principals, teachers, and librarians should work at incorporating the use of the library into regular class activities. Audio-visual aids play an important instructional role and often are effectively tied in with the operation of the library.

The gymnasium is more important in colder regions of the nation than in those warm areas where children can have physical education outside most of the school year. Indeed one can question whether in such areas the gymnasium is a necessity for satisfactory instruction.

Some of the industrial arts and home economics facilities I have seen go beyond what I term essential. General shops and home economics rooms seem adequate to me. A boy should come away from such a shop with the skill necessary to use basic hand tools with different materials; a girl should have an introduction to food and nutrition, clothing, child care, and consumer education.

Student assemblies are an important device for promoting school spirit as well as a useful instructional aid, especially in music and dramatics. As with the library, however, a note of caution is in order. Too often handsome auditoriums are not used extensively enough, probably because of scheduling problems. Frequently, the auditorium is satisfactorily combined with the cafeteria, which, like the gymnasium may not be a necessity in every school throughout the country.

Learning a Second Language

Preferably not later than the third grade, all children should have the opportunity to listen to and speak a second language. The pre-adolescent can learn even the most unfamiliar sounds by imitation and practice, and with an accent as good as his teacher's, much as he has learned his own language. This remarkable skill, which everyone possesses but which *begins to decline at about the age of ten*, should be put to full use in the elementary school. By the time he reaches junior and senior high school, with listening and speaking skills already partly developed, the student can readily learn to read and write the foreign language, so that when he enters college he has an effective control of both the spoken and written forms of his second language.

—*Modern Foreign Languages and the Academically Talented Student.* Report of a Conference sponsored jointly by the National Education Association Project on the Academically Talented Student and the Modern Language Association of America, Foreign Language Program.

12. Whatever the organization of a school system, there should be careful coordination in each one of the subject areas in grades K-12.

Often an excellent social transition is provided for pupils between one school and another in the same system, but too often there is a failure to coordinate subject-matter instruction between schools and between grades even in the same school. Without question, I consider the lack of what educators call articulation one of the most serious problems in many school systems.

Elementary school teachers seldom meet with junior high school teachers, who, in turn, seldom meet with senior high school teachers. The solution of this problem calls for leadership cutting across school and grade lines. In small systems, there may be only one person responsible for the coordination of all subjects; in larger systems, there may be full-time personnel for each subject. These coordinators of instruction must be competent in the subject fields for which they are responsible.

13. A balanced staff of 50 professionals for 1,000 pupils is the minimum acceptable ratio for an adequately staffed school system. A higher ratio of professional staff to pupils is desirable.

The teacher load in grades 7-12 should be approximately the same in most subject areas. The reasonable limits of this load are five teaching periods involving 125-150 pupils per day. Physical education teachers can carry a load of 200 pupils a day, whereas English teachers should be responsible for no more than 100 pupils. It is possible that a few teachers of advanced academic electives in the senior high school may also have somewhat smaller pupil loads. A professional librarian should be responsible for no more than 750 pupils.

Duties of teachers which are peripheral to the main task of teaching should be minimized and constantly re-evaluated. No other duty takes precedence over classroom instruction.

Balance in the total staff of a school system is important. Schools with many teachers but no specialist personnel

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may be no better off than schools with few teachers but many specialists; neither situation is desirable. Nevertheless, classroom teachers account for the bulk of the professional staff. If their teaching load is not excessive and if sufficient administrative, supervisory, and specialist personnel are available, the ratio of fifty professionals to 1,000 pupils in a school system is clearly a minimum ratio. In addition, it is plain that more teachers are required for 1,000 pupils in grades 7 and 8 than in grades 9-12 if the teaching loads are kept equal. The reason is that pupils in grades 7 and 8 are scheduled for more instructional periods than pupils in grades 9-12. For example, using the recommended practices in this and in my first report, one can show that a three-year junior high school might well have a ratio of fifty-nine professionals for 1,000 pupils and a three-year senior high school a ratio of only fifty-two professionals for 1,000 pupils.

The use of uncertified personnel for nonprofessional duties is one of the new developments that will be watched with interest.

14. The difference between a good school and a poor school is often the difference between a good and a poor principal. A good school invariably means strong leadership by the principal. To exercise leadership, the principal must have sufficient administrative assistance in the form of assistant principals and clerical help. The extent of assistance should vary according to the size and nature of the school. Generally speaking, a full-time assistant principal at the secondary level should be available for every 750 pupils; a clerk or secretary should be available for every 250 pupils.

The question to be answered: Is the principal forced to spend a considerable fraction of his time doing routine tasks that could be done by either an assistant principal or secretary? If he is, he cannot perform his role as instructional leader; help should be provided.

The provision of assistance to the principal has two effects. Not only is he free to exercise leadership, but the teachers are likely to have more freedom from routine clerical chores than they are without sufficient help in the principal's office. Note that the ratio of assistant principals to pupils assumes that the duties of the assistant principals are predominantly in the field of administration. This ratio may be too low if they have many other duties to perform, such as major participation in guidance and curriculum supervision.

Earlier I said that the place of grades 7, 8, and 9 in the organization of the school system is of less importance than the program provided for the pupils found in these grades. Yet it becomes quite clear that, once a program is determined, certain enrollments are necessary for its economical operation. At least 125 pupils are needed in each of grades 7 and 8 in a particular school if one is to departmentalize satisfactorily with specialist teachers, group satisfactorily, and offer a broad program that will include industrial arts and home economics as well as pupil actvities. Usually enrollments in grades 7 and 8 in eight-year elementary schools are insufficient because pupils are divided among the many neighborhood schools needed to serve the district.

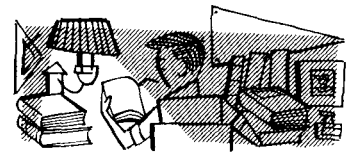
Though I do not advocate costly changes in organizational patterns in districts with sufficient enrollments in grades 7 and 8 and with relative population stability, it may be an open question in many communities whether the school system should be organized on a 6-3-3, 6-6, 8-4 or some other basis. Choices may be possible in districts with rapidly expanding populations and in the many rural districts in need of consolidation. The following can be taken as a rule of thumb in those situations in which choices are possible and then applied to local conditions:

Satisfactory instruction in a high school requires a twelfth-grade enrollment of at least 100 pupils. (See "The American High School Today," p. 37.) This figure implies enrollments of at least 125 pupils in each of grades 7 and 8 in a district with a minimum drop-out rate. With these enrollments grades 7-9 should be included with grades 10-12 to make an adequate junior-senior high school as part of a unified 6-6 system. The enrollment of such a six-year school would be about 700. The total enrollment in grades K-12 in this minimum-sized district with a low drop-out rate would be about 1,500 pupils. To offer with smaller enrollments the kind of program outlined in "The American High School Today" and earlier in this report means much higher costs.

If there are at least 250 pupils in each of grades 7-9, a separate three-year junior high school might well be organized as part of a unified 6-3-3 system, or a separate two-year junior high school as part of a 6-2-4 system, to avoid a six-year school that may be too large. The enrollment in the three-year junior high school would be 750 pupils, in the two-year junior high school 500 pupils. The total enrollment in this minimum-sized 6-3-3 or 6-2-4 district would be about 3,000 pupils.

Sometimes the question is raised about the maximum enrollment in a secondary school. It is difficult to be as specific about the upper limit as about the lower limit. Building design, school organization, the nature of the student body—all enter the picture. Generally speaking, however, I would begin to ask questions when enrollment in a junior high school reaches 1,200 and the enrollment in a senior high school reaches 2,000. There clearly is some point at which a school becomes so large that special administrative provisions must be made to prevent pupils from becoming lost in an impersonal atmosphere.

The recommendations in this report, like those in my first report, are purposely conservative; they represent established practices in a number of schools. There are many new and interesting developments that may revolutionize instruction in grades 7 and 8 in years to come — different forms of staff utilization, the use of television



and teaching machines, for example. All of these await the test of time. I see no inconsistency in adopting the best of current practices and looking forward to new ideas.

I am well aware that some of the recommendations may require additional expenditure of funds. Guidance personnel, foreign language teachers in grade 7, fifty professionals for 1,000 pupils — these cost money. School boards in many communities should make it plain to the public that more money is needed if better schools are to result.

In addition to adequate financial support, there are at least three ingredients necessary for good schools: first, a school board composed of honest, intelligent citizens who know the difference between policy-making and administration; second, a first-rate administrative staff — both superintendent and principals; and, third, first-rate teachers. The superintendent and principals must recruit a competent teaching staff, for on the quality of the teachers, in the last analysis, all depends.

Finally, I wish to emphasize again the importance of the local school board. The task that confronts citizens everywhere is to choose the best people available for membership on school boards in thousands of communities across the land. By so doing, Americans give evidence of their recognition of the challenge facing our schools in the years that lie ahead.

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King

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like that of a newspaper office—yet with places of quiet, even solitude, for individuals as they seek it.

An increasingly conscious drive on the part of the educators and architects toward humanizing the school is also influencing educational buildings. Educational institutions, in common with most enterprises in this country, are growing bigger. Bigness in education, like bigness in industry, begets improved efficiency but also increased problems. An educational institution is operated, at least in part, to help individuals who make up its student body to develop as individuals. Many large high schools are now adopting building plans that subdivide the school into more than one unit (larger than the classroom—smaller than the school), to make sure that the individual is not lost in the mass of the institution operated to develop him as a person. Here the students will not be "living out their days in anonymity, their names sometimes mispronounced at graduation," as it was phrased in one high school building plan.

The Newton South High School in Newton, Massachusetts, is decentralized for this reason. A student body of 1,500 is divided into three "houses" of 500 students each. The more expensive and specialized school facilities, such as gyms, science laboratories, and the main library are shared by all. But each student spends most of his time in his own house, which is small enough so that he may have substantial recognition therein as an individual.

The increasing amount of equipment and material that will be needed in our schools will also hasten the re-examination of facilities. Obviously, the growth of science and science education will demand far more and better laboratories and laboratory apparatus and supplies. This has already been acknowledged as a *national* rather than a state or local problem by the passage of the National Defense Education Act of 1958. The same is true of foreign language instruction, which can best be improved by the introduction and extensive use of language laboratories. Television is another important factor in education improvement in many communities. In some cases, because of better staff utilization, the use of television and language laboratories may not raise the total cost of education. But their use will raise the cost of the school plant.

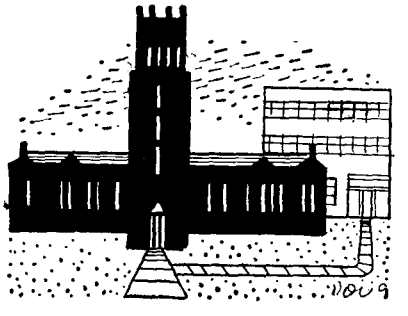
Architecture and building science are also leading educational building toward forms that will at first seem strange and will sometimes appear extravagant. For one thing, the cube and rectangle, for many years the mainstay of educational buildings, will be challenged by new forms. Dome construction, whether of wood, thin shell concrete, steel, or aluminum, is becoming a potent factor in building.

The Montgomery County, Maryland, school board prepared alternate plans for a typical box gymnasium and a gymnasium to be housed in a steel geodesic dome. The dome was planned to be 3,000 square feet larger than the box. Nevertheless, four of the five bids came in with the dome cheaper. In addition to being larger and more economical, the dome, as a place of assembly, will accommodate 2,600 persons as against 1,440 for the box. The dome's intrinsic economy derives from the repetitive, mass-produced elements of which it is fabricated.

In the United States, thin shell concrete construction is still lagging behind such construction in Europe and Latin America. But it offers possibilities for both economy and beauty in school construction. One advantage of its basic economy is, to quote Italian architect-engineer Pier Luigi Nervi, that "Low costs have a high esthetic value. For their sake, clients will accept daring, and even beauty." Honolulu, among other American cities, is currently employing thin shell concrete in a new high school. Its use has been more common for schools on the West Coast and in the Southwest.

We are just beginning to explore the possibilities of plastics in building. While there has been a steady increase in the cost of conventional building materials, the cost of plastics has been relatively stable. Both of these trends will probably continue into the immediate future. The Massachusetts Institute of Technology has been working on the development of a plastic modular school. Its structural system is based on a series of eight-foot-square plastic hyperbolic parabaloids. The basic building block would be a sixteen-foot-square inverted umbrella with a column support in the center.

Many of the new and promising developments in building, whether domes, thin shell concrete, or plastics, will tend toward the curvilinear, in whole or in part. Communities anxious for good, economical, contemporary building will find themselves with unfamiliar forms that will give the illusion of being expensive to less sophisticated citizens to whom the only reasonable and appropriate shape for a schoolhouse is a brick box.



In our cities there will be changes in the school which will come as a shock to many citizens. New York is seriously contemplating a combination commercial high school and office building for midtown Manhattan. This school will be based on the idea that the school does not always have to be a separate, distinct, and single-purpose structure. Substantial revenue may be realized by the sale of air rights over schools in the heart of the city. In this commercial high school, three stories may be used for academic purposes and the space above for offices. Separate entrances are planned. There will be no more confusion of the two kinds of activities than there would be if the school were around the corner from the office building.

Already in practice in several housing projects is another kind of joint occupancy that holds promise of improvement and economies in urban schools. This is to put the school on the ground floor in the residential buildings which make up a housing project. Among the advantages are economy, the elimination of dangerous grade crossings, an improved community spirit, and greater utilization of the school space for community purposes in the evenings and summers. Finally, and not least important, children will not be sent from the new development—designed to get them out of the slums—back into the slums to school.

For many years we built schools designed for the city across the countryside and suburbs of America. But today the suburban school is the ideal, and we are building suburban schools in our cities. We are just beginning to examine new types of schools that may not only bring greater economies to school building in the city, but may also help to disperse the ever-thickening fog of decay that has been settling over our urban areas. The flight of middle-income families can be—and has been—attributed to a vast number of factors, but one that has received too little attention is the school itself. If well designed, it can serve as an anchor in the city.

All of this change in the form of education and building makes for substantially greater problems in school planning than existed ten years ago. Today's school poses greater challenges to archi-

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tect, educator, and school board. It makes obsolete the habit of looking at school costs (always so termed; never called investment in plant) in terms of dollars per square foot or per cubic foot. Such figures may make sense when we talk of building for grain storage, but education is not storage, it is activity. Such educational plant investment should therefore be considered more in the light of industrial plant expenditures than in volume (classrooms) alone. And certainly the whole question must be raised above the debate on slums and palaces.

There are still critics of education—serious critics, not the lunatic fringe—who consider plant expenditures as wasteful or even somewhat immoral, but in any event as the antithesis of intellectual vigor. For example, Professor Richard M. Weaver, of the University of Chicago, has said, "We behold a situation in which, as the educational plants become larger and more finely appointed, what goes on in them becomes more diluted, less serious, less effective in training mind and character; and correspondingly what comes out of them becomes less equipped for the rigorous tasks of carrying forward an advanced civilization."

IT is assumed generally by businesses that comfortable and reasonable surroundings, designed to serve the function for which they were planned, are an appropirate expense. It is high time education began to put it on this basis, Professor Weaver's notion to the contrary notwithstanding. Real economy in school building is a complex question. It involves not only the consideration of the building itself but, more important, the efficiency, morale, and utilization of the time and talents of students and teachers.

In addition to considerations of economy and efficiency, the schoolhouse is a symbol. It represents to students, teachers, parents, and the community at large the regard, in which education and learning is held in that community. The schoolhouse can elevate or depress. It can face the future with confidence and vigor, or it can announce simply that the community will abide by the laws establishing compulsory education.

Education has often been a kind of run-down, inefficient, even dowdy enterprise, deserving of our affection or contempt, but rarely our respect and admiration.

The schoolhouse itself cannot cure all the ills of education. But it can complicate them or simplify them. It can either facilitate or restrict learning. It should at the very least get out of the way of education. The building can teach little, but it can say a good deal to it occupants and its community.

The Education of Presidents

After next January's inauguration both the President and the Vice President of the United States will be college graduates, as they have been since 1952. Only ten of the nation's thirty-three presidents have not held college degrees, but the group includes some illustrious names, among them Washington, Jackson, Lincoln, Cleveland, and Truman.

Harvard has mothered more Presidents than any other college, with four: John Adams and John Quincy Adams, Theodore Roosevelt and Franklin D. Roosevelt. William and Mary is next with three, but hasn't graduated a future chief executive since 1807, when John Tyler received his degree. Harvard is bound at least to come close this year, since both the Democratic Presidential candidate and the Republican Vice-Presidential candidate are graduates.

John F. Kennedy, Democratic candidate for President, was educated in the Brookline, Massachusetts, public schools, at the Choate School, a private secondary institution, and at Harvard College. He was graduated from Harvard, *cum laude*, in 1940. Before entering Harvard, he spent a year, 1935-36, at the London School of Economics, and did graduate work at Stanford University in 1940.

Richard M. Nixon, Republican candidate for President, attended public elementary and secondary schools in Whittier, California, and was graduated second in his class from Whittier College in 1934. He was third in his class at the Duke University Law School where he received his L L.B. degree in 1937. He is currently a member of the Board of Trustees of Whittier College.

Henry Cabot Lodge, Jr., Republican candidate for Vice President, was graduated *cum laude* from Harvard in 1924 and is a member of the Harvard Board of Overseers. Lyndon B. Johnson, Democratic candidate for Vice President, was graduated from Southwest State Teachers College, San Marcos, Texas, in 1930, taught in the Houston public schools from 1930 to 1932, and attended Georgetown Law School in Washington, D. C., in 1935.

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Book Review

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learning, and sudden discovery can be the headiest of wines. Too much of what goes on in our schools, at all levels, under the banner of teaching and learning, is a lackluster affair. It need not be so; in fact, we allow it to continue at our cultural peril. Bruner offers a way out. He bases these first three themes of structure, readiness, and intuition on this central conviction: "That intellectual activity anywhere is the same, whether at the frontier of knowledge or in a third-grade classroom. . . . The difference is in degree, not in kind." As I understand him, he does not mean that our major educational aim should be to make scientists, scholars, and research-mongers out of all our moppets, but rather that none of them should be denied their intellectual and cultural birthright to participate in the dreams and to taste the realities of the world as they make and find it.

To realize this goal, Bruner offers his fourth major theme, motivation. How do we awaken a desire to learn in ourselves or in anybody else? Gadgets and gimmicks, pep talks and tea parties are all variations on the carrot-and-stick theme. Rewards and punishments, praise and shame, have always been used by some teacher somewhere, and probably always will be used. But good teachers, even before Socrates, knew how to ignite the spark that led to the student's discovery of learning how to learn. For such a fortunately instructed child, the world can never again be completely dull nor entirely frightening. He may not become a mover and shaper of his time, but he will never be merely a pawn or a number, for he will know himself and he will be a person.

Having established these four major themes, Bruner devotes the rest of his book to a detailed analysis of them. In so doing, he comments with telling aptness on the need for specific research. In fact, I counted thirty-one such demands, each one of them offering considerably more reward and excitement than one can usually find in most "thesis proposals" for doctoral studies, both in and out of education. Yet Bruner is no harsh or unfair critic of the professional educator. Much of what he demands rests firmly on what they have been doing with increasing precision and effectiveness during the past half-century. Where he differs with some of them is in his list of priorities in research and in practice. We must, he insists, know more about the nature and the mechanism of learning, more about the way the child, at different ages, sees his world, more about the relations between the crude beginnings of inquiry in the kindergarten and the great generative questions being asked "at the frontiers of knowledge."

In the "Process of Education," Bruner's "sense of the meeting" may very well go beyond the evidence. If so, it has been a courageous and a dramatic leap, powered by his informed intuition and guided by his deep concern for what education in our times must be. Laborers in the kindergarten, explorers at the frontiers of knowledge, anxious citizens and worried parents, will profit from his efforts. That he writes on occasion with the touch of a poet is the reader's good fortune; that he reasons with the scientist's secure modesty makes his vision understandable; that he never succumbs to the luxury of cheap anger is a mark of his respect for our human potential. He has written a useful, satisfying, and, for me, a very exciting book. It may fall short of someone's idea of perfection, but, like an industrial diamond, it is a working gem.

Profile: James B. Conant

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about education without disturbing anyone who has a vested interest in the [present] educational system?'" Hutchins also joins others in the criticism that Conant's proposals deal with form and not with substance—that he tells us how many years of each subject should be required but not what should be learned during those years.

Educators experimenting with such innovations as team teaching, educational television, teaching machines, and grade reorganization fear that the Conant influence will retard the acceptance of these developments. They point out that he says only that these innovations must stand the test of time and they ask how time can test them if they are not first introduced into the schools.

Conant rarely replies to his critics, except indirectly, and, because his audience is much larger than theirs, his technique of ignoring them has been effective. But anyone who reads Conant carefully will have little doubt what his answer would be. He stresses subjects, not because he sees them as the end of education but because they provide a way of organizing instruction so that the ends may be attained. He suggests a rigorous academic program for 15 per cent of high school students because a line had to be drawn somewhere and the lower it is placed the less likely the program is to remain rigorous. Conant will not be at all unhappy if some schools find it possible to provide the academic program effective for a much larger number.

He talks about the number of years in each subject instead of about specific content because he believes this the quickest way to get action and also because he believes that the problem of content should be left to professionals. He proposes only modest changes in the schools, partly because he thinks that a demand for more dramatic change would only arouse unnecessary opposition, and partly because his view of the high school does not demand drastic changes. Conant is convinced that if all our schools were as good as some he has seen, America would have nothing to fear so far as the quality of its education is concerned.

Conant's willingness to endorse the comprehensive high school, in preference to either specialized schools or those with a strictly academic curriculum, results from his awareness of the nature and extent of individual differences in learning capacity, and from his conviction that educational opportunity must be provided for all American youth, not the academically talented alone. He is well acquainted with European patterns of education but points out that adoption of such a pattern in the United States would require drastic changes in our laws governing the employment of juveniles and the age of leaving school, the establishment of a national examination for selecting students for the various secondary schools, and the abolishment of the liberal arts college, which is not found on the Continent, where students go directly from secondary school to the graduate and professional schools of the university. Conant says: "Anyone who wishes to take on seriously a reform movement to bring about any one of [these] changes is welcome to the job. To my mind he wouldn't get to first base, nor should he."

In his efforts to improve our schools Conant wants to get to first base and beyond it. He has little interest in proposals, however virtuous, which are likely to be rejected by American educators or the American people. He is interested in any sound proposal that will be accepted and get results. If politics is the art of achieving the possible, and if statesmanship is the supreme achievement of the politician, James Bryant Conant can be accurately described as the number one educational statesman of our day.

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While School Keeps

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been desegregrated to date. There will continue to be much delay, but there is no longer any doubt about how the issue will be resolved. The only question is whether each of the 2,000 communities that are still segregated will have to go through the anguish of proving it all over again.

CERTIFICATION REQUIREMENTS for high school teachers of academic subjects in New York State have been raised dramatically. In a bold move to improve secondary school teaching, the Board of Regents has doubled the required college credits in math, science, and foreign languages and set stiffer standards in English and social studies.

The new standards apply to teachers entering the schools in 1963. After that date, semester-hour requirements will jump from 21 to 42 in science, 9 to 18 in math, 12 to 24 in foreign languages, 24 to 36 in English and social studies. The present requirement of 18 hours of professional education remains unchanged.

Across the nation standards vary widely from state to state. According to the most recently published figures, requirements in professional education, for instance, range from 12 to 28 semester-hours and in science from 12 to 48.

New York's new requirements, although they raise standards drastically, do not impose a course-credit straitjacket on teacher candidates. The trend in recent years has been toward programs of teacher education developed by the preparing institutions and approved by the state. These programs guarantee not that candidates have endured the requisite number of credit courses, but that they have achieved a level of proficiency in their field equivalent to that defined by the Regents' requirements.

One of the major effects of the new emphasis on academic competence is likely to be the gradual elimination of individuals who are teaching outside their fields.

A COMPLETE JUNIOR COLLEGE education has been offered to citizens in and around Chicago since 1956 via open-circuit TV. A joint effort of the Chicago Board of Education and the Chicago Educational Broadcasting Association, the program has attracted an average of 1,261 credit students a semester for 2,321 courses. Another 3,550 took 5,251 courses without credit.

Two-thirds of the credit students completed their studies and took the exams. About the same number are planning to complete at least the junior college curriculum and about a third hope to continue at a four-year college and become teachers. Several have already earned an associate in arts degree.

Average age of the students is the early thirties; many, mothers of teenage children, expect soon to find jobs. A recent evaluation of the program concluded that these highly motivated, mature TV students usually learn as much as, or more than, students in the classroom.

THE FORD FOUNDATION has announced unrestricted grants of $46,000,000 to five private universities. These pump-priming gifts will channel a total of $163,000,000 of new money into higher education during the next five years since the receiving institutions have agreed to raise another $117,000,000 in matching funds.

The objective of the program, in the words of Henry T. Heald, president of the foundation, "is to assist institutions in different regions of the country to reach and sustain a wholly new level of academic excellence, administrative effectiveness, and financial support."

The largest grant, $25,000,000, goes to Stanford University. The Johns Hopkins University and the University of Notre Dame will receive $6,000,000 each, the University of Denver $5,000,000 and Vanderbilt University $4,000,000. Stanford has agreed to raise three dollars for every dollar given by the foundation, the other institutions will match the grants two-to-one.

The Ford Foundation has given a total of $448,000,000 to education since 1950. Best remembered among its grants is the $260,000,000 given in 1955-56 to help raise faculty salaries in 630 private colleges and universities. In 1959-60, a total of $19,200,000 was granted to thirty-one institutions under a program to improve the education of the nation's elementary and secondary school teachers. The new grants are noteworthy because there are no strings attached to use of the funds.

NEW STATE AID LEGISLATION in Rhode Island is pioneering an exciting, open-end approach to support of local school systems—and it's the top end that's open. Under the new law the state guarantees minimum aid of 25 per cent of total expenditures by school districts. Most state aid formulas underwrite a minimum foundation program. If a local community wants to go above the minimum it must do so at its own expense. Under the Rhode Island plan, a community may set its educational sights as high as it likes with the assurance that the state will pick up at least 25 per cent of the tab. In poorer school districts the state's share may go as high as 50 per cent.

Under the law, the state also guarantees a minimum expenditure of $300 for each school child. If a local community refuses to pay its share, however, Rhode Island will not, as many states do, withhold its aid. Rather, other state aids due the community for other purposes will be transferred by the state to the school coffers.

The new law was passed after most school districts in the state had already prepared their budgets for the coming year. The higher level of state aid offered a windfall that tempted some districts to reduce taxes rather than increase expenditures. Proponents of the law believe that better professional and public understanding will channel these funds back into the schools, where they were intended to go. But the temptation for local political leaders to siphon off the extra dollars to other purposes is bound to remain strong. Perhaps the greatest boon the new law will bring to Rhode Island is the necessity it will impose on local school superintendents to provide true educational leadership in their communities.

—James Cass.

Old Textbooks

By John Nietz

How Johnny's Grandparents and Great-Grandparents learned how to read — and spell and write and cipher —is the theme of this book. It shows how Webster Spellers, McGuffey Readers, Ray Arithmetics, and the earliest histories and geographies carried across the continent the tools of learning and the morals and manners of a new way of life.

Dr. Nietz's collection of over 8000 American textbooks from Colonial period to 1900, provide the data for the writing of *Old Textbooks.*

Nov. 1960 *Illus., Index*
384 pp. *$6.00*

UNIVERSITY OF PITTSBURGH PRESS
PITTSBURGH 13, PA.

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Untaught Teachers

Continued from page 90

demic prejudices, for there is a general prejudice against any formal attempt to help young instructors learn their job. The older generation of faculty has learned to teach, if at all, by the sink-or-swim method. In our youth we thrashed about in the classroom like six-year-olds in the swimming hole, with a great deal of splash but not much progress. As we grow older and less energetic, we make less splash; but the suggestion that the present generation of young faculty be given a better opportunity to learn their art is an implied criticism. It implies that perhaps we did not learn well enough or fast enough. As a result, we are likely to oppose programs of in-service training for beginning faculty, and the sink-and-submerge experience of my generation is repeated for our younger colleagues today. Educators seem to believe in the power and efficacy of teaching for everyone but themselves and their kind.

THERE is more than general prejudice to be overcome. Supervision of college teachers is taboo, and any observation of classes, essential to supervision, is likely to be regarded as spying. The professor's classroom performance is somehow not subject to criticism (except by students, who cannot be silenced), and he protects his junior colleagues from criticism, too. This is a queer paradox. The professor publishes his scholarship for his peers, writhes when he reads some reviews, sends others to his president, and fumes when there are none. The academic freedom of the scholar does not exempt him from criticism by his juniors, his seniors, and his peers. Surely the academic freedom of the teacher should not guarantee the right to teach irresponsibly. But the suggestion that teaching is subject to criticism, that an instructor can learn something about teaching from his colleagues or his colleagues from him, by some curious logic becomes a challenge to his academic freedom or a restriction upon it.

Finally there is a prejudice against "Education." Education as a subject of study has not won academic respectability, and any study of Education—i.e., pedagogy and its underlying disciplines—is thought to be done at the expense of the subject to be taught.

Fortunately, young faculty members do not hold these prejudices as strongly as their elder colleagues. And they have no teaching habits to obscure the fact that there are teaching problems. The young teacher must decide before tomorrow's class what he thinks his students should learn from it, what assignment and what class activity will enable them to learn it. He must decide what he will do during the fifty minutes he will spend with his students and what they should do. In time he will be unable to say anything in less than fifty minutes, but when he is young fifty minutes is a long, empty time. To fill it, he must plan questions for discussion, or plan a lecture, or set up a demonstration, or all three. He must formulate his generalizations and choose his illustrations. He must think his way into the experience and ignorance of his students, must make himself familiar with their vocabulary, aware of their interests and indifference, remembering that not all of them share his professional zeal for learning and that his job is to make good students of the students he has. He must himself study the assignment, perform the exercise, solve the problem, when he has decided upon it. He must devise ways of appraising his students' learning and therefore the quality of his own teaching. Faced with a task of this complexity day after day, he will welcome help unless he has been led to believe that willingness to accept help is a confession of incompetence.

Those who are aware of weaknesses in college teaching frequently blame the graduate schools. It has often been urged, recently, that the Ph.D. should be recognized to be a teaching degree or that graduate schools should establish another degree which will be a teaching doctorate. Then the colleges would be able to recruit trained teachers. But the undergraduate colleges cannot solve their problem simply by passing the buck, nor should the graduate school accept it. In the first place, the belief that a Ph.D. is necessary for a career in college teaching is a myth. Fewer than 40 per cent of college teachers now in service have completed the doctorate, and the proportion will be smaller in the future. Moreover, to make teacher training part of the doctorate will either require a still longer doctoral program or will indeed be at the expense of the college teacher's essential knowledge of his subject.

THE graduate school will have enough to do if it undertakes to foster the love of learning and to communicate the techniques of scholarship. The undergraduate college is responsible for the students the young instructor teaches and therefore for the quality of his teaching. In fairness to the students who are the object of his efforts, the young teacher should be supervised and guided by colleagues who are responsible with him for the education of his students.

Finally, in graduate school, the fledgling scholar is not ready. His first concern is to advance his own substantive knowledge and to learn techniques of scholarship that will enable him to continue to advance his own knowledge and perhaps the world's. In graduate school he should learn to study. It is a wholly absorbing task, and if he is also a graduate assistant or teaching fellow, he teaches to eat and eats to study. As a part-time teacher he owes conscientious service to his students and to the college, and the college is obliged to help him and them, but he cannot make teaching his first concern nor even of equal concern with his study.

WHEN is the young instructor ready to learn to teach? During the first year of his professional academic career, at the beginning of his first full-time teaching. If we want competence in college classrooms, colleges must establish training programs for their own beginning teachers. If older faculty members will accept responsibility for the supervision of apprentices or interns, teaching will be improved throughout the academic hierarchy, to the lasting benefit of the students for whom the college exists. The instructor who wants to do his job well will welcome such assistance from his older colleagues.

Young academics seeking their first careers during the next few years will be in a happy situation—a seller's market. The farsighted ones will give preference to the few colleges and universities which try to help recruits to the profession to learn their job.

The public, too, will soon become aware of those colleges striving to improve instruction. Manuals for parents and students shopping for a college advise them to put hard questions to admissions officers: How many books are in the library? What is the endowment? What is the accreditation? They do not yet suggest asking "How many members of your faculty have had fewer than five years of experience?" and "What assurance have we that they have learned their jobs?" But if parents and prospective students add these questions to those in the manuals, the colleges will respond. Population wave or not, every college wants a choice of good students—as broad as it can get—and responds to reasonable demands that they may make. If students demand better instruction, eventually they will get it.

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KINGSLEY DOUBLE-CROSTIC NO. 1386

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. One got lost to history toward end of 18th cent. (in France).	147 90 125 70 166 188 143
B. Synthetic alkaloid regarded as the parent from which morphine and others are derived.	157 133 141 86 17 44 130 146
C. A "good" policy from one nation to another.	91 162 24 110 97 60 48 19
D. By way of summing up (2 wds.).	20 189 115 137 74 156
E. Large genus of often evergreen shrubs, north temperate regions.	35 8 53 138 69 84 142 28
F. Roping.	169 203 178 108 111 116 136 192
G. Tall glass of root beer with generous spoonful of ice cream stirred up in it as a popular summer drink (2 wds.; not in WNI).	10 181 149 173 194 123 82 33
H. Nourished by products of the ground (comp.).	55 59 128 161 6 92 202 190
I. Resemblance.	42 196 155 193 13 167 119 131
J. Southwest tip of Cornwall (2 wds.).	153 106 135 118 100 172 126 51
K. Component part of the cycle of any workman's motions in completing a task (named for industrial engineer famous also as father of children who were "Cheaper By The Dozen"; anag.).	120 174 18 4 54 61 134 68
L. The may and its blossoms.	206 65 47 160 26 21 58 117

DEFINITIONS	WORDS
M. Church feast celebrated on January 6.	87 77 27 158 2 101 113 176
N. Poetic for the sun (3 wds.).	15 207 114 30 40 103 109 104
O. Story tellers.	36 73 95 107 183 52 122 148 187
P. A bas! (2 wds.).	144 199 185 66 165 45 29 121
Q. The yield of any commodity, esp. of manufactured articles.	98 57 71 75 94 195
R. Having numerous openings; irregularly reticulated.	14 62 198 168 46 179 79 7 205 67 22
S. Where beauty lies for the beholder (3 wds.).	154 102 1 89 12 105 184 41
T. How a buyer wishes to revise prices.	152 170 200 25 201 76 163 182
U. Common to adjacent parts of Europe and Asia.	3 150 49 186 81 72 38 64
V. Where much action takes place in filming motion pictures (3 wds.).	85 151 127 34 180 197 11 43
W. Wild creature, naturally gregarious, who hunts by himself (2 wds.).	50 124 171 9 16 112 204 83
X. Famous character of ancient history who took ten years to get home after the wars.	93 56 78 132 164 177 99 23
Y. The pattern of cerebral convolutions.	139 129 31 145 88 63 175 39
Z. Identical with the time of Rudy Vallee (2 wds.).	32 159 80 140 96 191 37 5

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

	1 S	2 M	3 U	4 K	5 Z		6 H	7 R	8 E	9 W		10 G	11 V	12 S	13 I	
14 R	15 N	16 W		17 B	18 K	19 C	20 D	21 L	22 R	23 X		24 C	25 T		26 L	27 M
28 E	29 P	30 N	31 Y	32 Z		33 G	34 V	35 E	36 O		37 Z	38 U	39 Y		40 N	41 S
42 I	43 V		44 B	45 P	46 R		47 L	48 C	49 U	50 W	51 J		52 O	53 E		54 K
55 H		56 X	57 Q	58 L	59 H	60 C	61 K	62 R		63 Y	64 U		65 L	66 P		67 R
68 K	69 E	70 A	71 Q	72 U	73 O	74 D		75 Q	76 T	77 M	78 X	79 R	80 Z	81 U		82 G
83 W		84 E	85 V	86 B	87 M		88 Y	89 S	90 A	91 C		92 H	93 X	94 Q	95 O	
96 Z	97 C	98 Q	99 X	100 J	101 M	102 S	103 N		104 N	105 S	106 J	107 O	108 F		109 N	110 C
111 F		112 W	113 M	114 N		115 D	116 F	117 L	118 J	119 I		120 K	121 P	122 O		123 G
124 W	125 A	126 J	127 V	128 H	129 Y		130 B	131 I		132 X	133 B	134 K	135 J	136 F	137 D	138 E
139 Y		140 Z	141 B	142 E	143 A	144 P		145 Y	146 B	147 A		148 O	149 G	150 U	151 V	152 T
	153 J	154 S	155 I	156 D		157 B		158 M	159 Z	160 L	161 H	162 C	163 T	164 X		165 P
166 A	167 I	168 R	169 F		170 T	171 W	172 J		173 G	174 K	175 Y		176 M	177 X	178 F	179 R
180 V	181 G	182 T	183 O	184 S		185 P	186 U	187 O		188 A	189 D	190 H	191 Z	192 F	193 I	194 G
195 Q		196 I	197 V		198 R	199 P	200 T		201 T	202 H	203 F	204 W	205 R	206 L	207 N	

Solution of last week's Double-Crostic will be found on page 15 of this issue.

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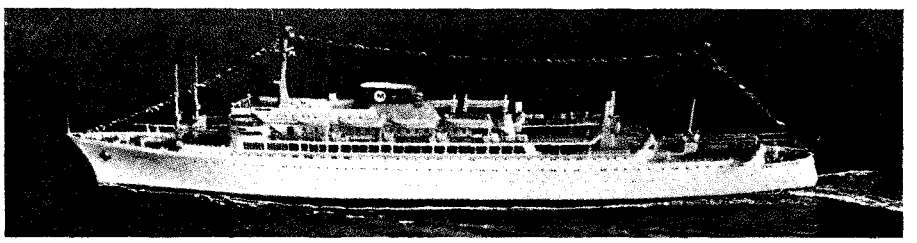

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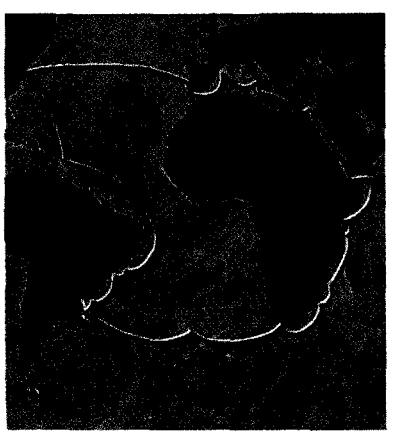

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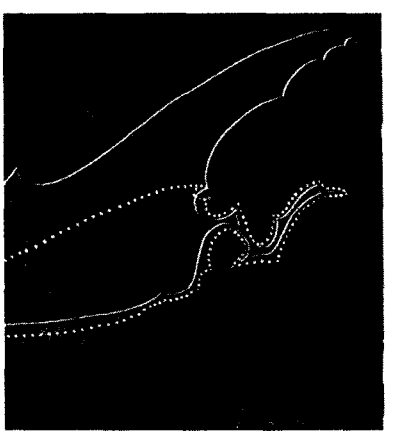

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